

METAL FORCES

No. 2

WINTER '83-'84

80p



Y&T
ANVIL
H BOMB
TRANCE
HELSTAR
MANOWAR
SAVATAGE
OVERDRIVE
DEF LEPPARD
PAUL DI'ANNO
BLACK 'N BLUE
DIAMOND HEAD
MERCYFUL FATE
ANGELWITCH REFORM

INTRODUCTION

Welcome to issue 2 of METAL FORCES, which is now planned to be a bi-monthly magazine. As you may gather, the main aim of MF is to spotlight the talents of new bands of quality from throughout the world, whilst still including a sprinkling of the more well known names who remain interesting on the current metal scene.

We were both suprised and very pleased at the response to our first issue - your views on content and bands are very important to us, so keep writing.

It appears our first issue sparked a controversial note with the story that Dave Murray was leaving IRON MAIDEN. The situation appears that although the story originated from more than one source close to the band, it is almost definate that Murray is now staying with the band - which can only be good news for those of us, who are die-hard MAIDEN fans (including two thirds of the writers on METAL FORCES).

Some highly recommended reading came through our letter box the other day in the form of 'Whiplash' a new fanzine based in San Francisco. This hard-core metal mag features no less than three METALLICA live reviews, lots of 'Death Metal' features as well as a copy of the SAXON interview from the last issue of MF (don't worry lads - imitation is the best form of flattery!) Still a job well done to Sam Kress and Brian Lew - the mag's creators. It surely comes a close second to Kerrang for the title of "Next best metal magazine to METAL FORCES".

Still, hope you enjoy this "Heavy Pettin' free" issue of MF and don't forget - keep those letters rolling in.

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Special Thanks To:-

Deborah Doe and Mike Shannon.

METAL FORCES - PLAYLISTS

BERNARD DOE

1. "Nightdancer" - PRETTY MAIDS (Demo)
2. "Break Free" - SATAN (from the LP "Court In The Act" on Roadrunner)
3. "Turn Me Loose" - STRUTT(UK) (Demo track)
4. "Show No Mercy" - SLAYER(US) (forthcoming LP on Metal Blade)
5. METAL CHURCH(US) (1983 Demo)

DAVE CONSTABLE

1. "Maniac" - HELLHAMMER(Swiss) (Demo track)
2. "Soldiers Of Metal" - ANTHRAX (Megaforce 45)
3. "Bastard" - MOTLEY CRUE (track from the LP "Shout At The Devil" on Elektra)
4. "Shadows Of Iga" - HELSTAR(US) (Demo track)
5. "We Came To Kill" - LEATHER ANGEL (Miami LP)

STEVE HAMMONDS

1. "Ain't No Fit Place" - SAVAGE (track from the LP "Loose 'n Lethal" on Ebony Records)
2. "Whiplash" - METALLICA (track from "Kill'em All" LP on Music For Nations)
3. "Maniac" - HELLHAMMER(Swiss) (Demo track)
4. "Now Hear This" - HELLANBACH (Neat LP)
5. "Witching Hour"/"Bloodlust" - VENOM (Video)

DAVE REYNOLDS

1. "Desiree" - SPYS(from the 1982 LP "Spys" on EMI America)
2. "On The Attack" - BLACK LACE (US) (forthcoming mini-LP)
3. "OVERLORD Bury Burien '83" - OVERLORD (unofficial official live tape)
4. "Maniac" - HELLHAMMER(Swiss) (Demo track)
5. "Michael Bolton" - MICHAEL BOLTON (CBS LP)

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All interested Advertisers should contact Bernard Doe at the above address for details of special rates. Adverts for METAL FORCES issue number three, should be received no later than January 23rd 1984.

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ANGELWITCH are to reform. Kevin Heybourne has left BLIND FURY taking bassist Pete Gordelier with him. Dave Hogg, the original ANGELWITCH drummer comes in to complete the line-up. The band are currently deep in rehearsals in London and are expected to start gigging in February '84, with a set comprising of some new material mixed in with old ANGELWITCH faves.

It appears that ANGELWITCH's cult followings in both the US and Europe have led Kevin Heybourne to reform the band and these are the areas he intends to concentrate the bands efforts on.

Meanwhile, the live LP mentioned in our last issue is set for Jan/Feb release on an as yet unknown label, but probably only in the UK at first.

It appears Craig Gruber - whose past credits include ELF, RAINBOW and NINJA is set to join Gary Moore to replace Neil Murray on bass. Murray is at present doing some session work with Randy California of all people and is not lined up for any other band positions.



HAWAII'S Marty Friedman

Pic Bo Nakamura

HAWAII have kicked out vocalist/bassist Gary St. Pierre. They have recruited a new bassist - Joe Galisha and are currently auditioning for a vocalist, although likely candidate seems to be Paul Bailoff from San Francisco's EXODUS. Meanwhile Gary St. Pierre is expected to join VICIOUS RUMOURS.



EXCITER

Pic Wayne Archibald

THE RODS, EXCITER and METALLICA are being lined-up for a Jan/Feb tour of the UK including at least one show at Hammersmith Odeon. ("Sounds like the New Year will start with the biggest metallic bang the UK has ever seen." - Ed.)

Each band may also be doing some club dates during their joint visit.

Staying on METALLICA, sources close to the band suggest they will be spending most of 1984 in Europe, where in countries such as Holland, Belgium and Germany they are touted by some as being the HM band of the future.

They are currently working on new material for their second album. Songs already penned include - "Riding The Lightning", "When Hell Freezes Over", "Creeping Death" and "Fight Fire With Fire" all of which are supposedly better than anything on "Kill'em All".

Former SHAKIN' STREET vocalist, the delicious Fabienne Shine is back in Paris recording a couple of tracks for a single release and looking for a new band.

Belgian Heavy Metallist's CROSSFIRE, who were featured in the "Metal Clogs" compilation have just recorded their debut album for Mausoleum Records. Meanwhile their ex-guitarist Nero Neerinx has reported to have been jailed recently for murder!

HELLION, the Los Angeles band, will be coming over to play The Marquee in London on January 30th to coincide with the release of the band's debut UK album on Music For Nations. The album will be a full length affair and is likely to include the four tracks featured on the band's US mini-LP currently riding high in the HM import charts.

Meanwhile, news has reached us of a rather bizarre happening in California recently involving HELLION's lead vocalist Ann Boleyn. It appears that Miss Boleyn was driving home, when she noticed some people tearing down posters advertising a HELLION show. Stopping to question the people Ann Boleyn was told that they "Were just doing the work of the Lord" and after a heated argument the Bible-bangers followed the singer back to her Hollywood apartment, eventually forcing their way inside. Luckily HELLION bassist Bill Sweet and several friends were waiting.

Apparently, it's not the first time that the band have been bothered by religious fanatics, and the band will now be taking extra security precautions.

Due to press deadlines part two of our German Rock feature has been delayed until the next issue. Fans may like to know that one of the bands featured in part one. TOKYO have just released a brand new album titled "San"



NASTY SAVAGE (pictured above) are a new 5-piece US band who are about to be unleashed on the metal world. Fronted by Nasty Ronnie, the Brandon based band have already built up a large local following with their wild stage show, which includes spitting blood, the smashing of TV sets and by all accounts a good deal of audience participation. You see their fans have a habit of demolishing the clubs that they play, hence the band are fast running out of venues that will actually book the band. The music?well all should be revealed on the bands up coming demo which will feature some of NASTY SAVAGE's stage faves, that includes.... "Savage Desire", "The Morgue", "Psycho Path", "Satans Defeat", "Cronic Dogs", "Metal Knights", "The Witches Sabbath" to name but a few. A METAL FORCES DEMO-LITION feature looks in order here.

California's Metal Blade Records are lining-up a string of new releases before the end of the year, including OBSESSION - "Marshall Law" (4-track EP) - WITCHKILLER - "Riders Of Doom" (5-track EP) - SLAYER - "Show No Mercy" (album) - and the new "Metal Massacre IV" compilation album that this time round will include SACRED BLADE, DEATH DEALER, ZOETROPE, WAR CRY, THRUST, WITCHSLAYER, LIZZY BORDEN, ABATTOIR and AUGUST REDMOON.

LYON are a new Heavy Metal band based in Los Angeles, formed by ex-LONE STAR guitarist Tony Smith and ex-STEELER drummer Mark Edwards. The band that also features two as yet unnamed British musicians are currently recording an EP which should be out before Christmas.

Still in LA: Lead vocalist/guitarist Greg Leon who has played in such bands as DOKKEN and QUIET RIOT has formed a new band, which goes under the name of SKIN AND BONES. The band also includes former members of BEOWULF, LITTLE TOKYO and THIRD STAGE ALERT.

FOREIGNER's new LP is apparently being produced by Trevor Horn of BUGGLES/YES fame and is due for release early next year. Even more irrelevant is the news that wimp rockers TOTO may have a new platter in the pipeline - who cares we say ("I do!" - Tracey R. of Chingford, E. London). Anybody else?

LA S+M Metal Band BITCH hope to be visiting the UK in February - plans are coming together for a number of dates over here. Vocalist Betsy recently informed us that Mark Webb the band's bassist is no longer with them, he apparently went back to New York. Ron Cordy, formerly of OVERKILL, the LA version has replaced Webb on bass. Expect a BITCH interview in the next METAL FORCES.

It was bound to happen! No sooner do we publish articles on two up'n'coming bands they either shed members or split up: Casualty No.1 : ICEMON, Horsham's Heroes parted company with Alan Russell on hardly amicable terms. Seems everyone knew he was for the push except Alan 'til the band told him, following a pretty successful mini-tour. Whilst ICEMON look for fresh talent, Alan has started planning future projects. Casualty No.2 : Seattle's SHADOW have split up. It transpires that singer Rob Webber got caught out with one of the guitarist's girlfriends. Rob got kicked out and the band folded. Mind you, what do you expect at 17?!

Meanwhile on the TKO front, all is not well either. Reports suggest that Brad Sinsel and wife Suzy recently did an early morning flit with a flatmates Mazda RX7 and haven't been seen or heard of since... so the LP won't be coming out unfortunately.

A new Dutch HM compilation album entitled "When The Hammer Comes Down" is due for release soon featuring - MARTYR, FUTURE TENSE, EARDANGER, DARK WIZARD, ATOMIC ROCK, BURNING AMBITION, HAMMER and TOGETHER.

WINTERHAWK, the Red Indian outfit formed and fronted by Nik Alexander are due to release a mini-LP shortly on Californian label STARMAN Records. The band have previously put out two LP's "Electric Warrior" and "Dog Soldier" on New Mexico based Native American Records in the early part of the decade, combining hard rock with traditional Red Indian music!

American HM DJ Shelly Hammer has recently contacted METAL FORCES looking for HM bands all over the world, interested in being featured in HM specials on US radio. Shelly can be contacted c/o KICT 95, 734 Maize Road, Wichita, KS 67212, USA.

Also on the lookout for new HM talent are Belgium radio station R.S.T.. Send your demo's to Francis Bamps c/o R.S.T., 81 Rue Auguste Donnay, 4000 Liege, Belgium.

H~BOMB

Hydro~Electric Metal

Dave Reynolds 'Interviews' Philippe And Armando From The New French Metal Act.

The Dynamo, Eindhoven. Chief hang-out of many a Dutch headbanger fanatical for ANVIL, SATAN, VENOM and now H-BOMB, a new french five-piece recently signed to the Dutch Rave-On label. METAL FORCES, always eager to hear new acts was in the Dutch city of eternal nightlife (no kidding!) on a promotional visit and also to check out the new breed of 'Aerobic' Headbanger, a race who take it upon themselves to scale The Dynamo's walls using a ladder and start nutting said wall to the strains of MERCYFUL FATE... judging by the singing going on, King Diamond's in fear of losing his job too!

Interviewing H-BOMB was not the easiest of tasks considering the pounding music, the H-BOMB entourage of fans and hangers on and the fact that we had to use a pot smoking, but very lovely female interpreter. Stefan Rooyackers of 'Aardschok' was most eager for us to let the English speaking world know about 'The Heaviest Band Yet!'

So, two of the H-BOMB line-up were there waiting to be cross-examined, so why not? Philippe the bassist seemed to be the more talkative, the rather immature Armando, one of H-BOMB's twin guitar force seemed more interested in getting to grips with the interpreter... and who can blame him really?!

How long had H-BOMB been together? "Since November 1981, but not seriously until June 1982"(The 22nd to be exact). It transpires that Philippe and Armando were the founder members. The band is a five-piece, though no mention was made of exactly who the other members were... perhaps they don't know either!

How about influences? Which bands do you listen to most? "SAXON, METALLICA... all the groups which play with speed, especially the new groups."

You have a mini-LP coming out, is this so? "Yes, it's being released by Rave-On Records on October 15th in France (see review). We recorded it at the Stonesound Studio in Holland in September. The first pressing will be 5,000. It's hoped that in six months time we will record it with English lyrics, but this depends on whether our singer can handle the English vocals. We don't want to be like TRUST whose English records are not very good. Most people don't like TRUST anyway."

Speak for yourself. The music, when delivered with French lyrics is to my taste.. what are the tracks on the mini-LP? "'Condamne A'Mort', 'H-Bomb', 'Coup De Metal', 'Dans Les Griffes D'Attila', 'Chasseur De Prime' and 'Le Loup'."

How many gigs have you played? "10 gigs so far in France, back in June and July. We have also supported DEF LEPPARD in France and ANVIL in Holland. We intend to tour France

and Holland when the record is released and then maybe Belgium and Germany." No plans for a trip to the UK are on the cards yet.

Rather than discuss H-BOMB's musical talents in this article, I leave you to ponder on the 'Metal On Vinyl' review elsewhere in this issue. As far as the band members are concerned I found Philippe to be a nice guy, interested in talking about the band and fully into the project... maybe Armando can prove me wrong. As Tommy Vance once said though "It's The Music That Matters". You can write to H-BOMB at this address:- H-BOMB Fan Club c/o Eric Galinsky, 107 Rue De Patay, 75013 Paris, France.



Pic Eric Galinsky

Metal Forces Poll

Write NOW with your votes for the first METAL FORCES poll. Vote for your best of '83 in the following categories:- BEST BAND, BEST ALBUM(inc. Mini LP's), BEST SINGLE(inc. EP's), BEST DEMO, BEST GUITARIST, BASSIST, DRUMMER, KEYBOARDIST, VOCALIST(MALE AND FEMALE) AND THE MOST RIDICULOUS THING SEEN OR HEARD IN THE METAL WORLD IN '83(Votes for Dave Reynold's candy striped trousers will NOT be counted!).. Also who do you think will be the most likely candidates for MAJOR SUCCESS in 1984.

Send your Top 3 nominations in each category to METAL FORCES POLL, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND. Results will appear in METAL FORCES No. 3. Poll closes January 23rd 1984.

TRANCE

A POWER INFUSION OF MELODIC MAYHEM

German Metal I may like a lot, but I'm no real expert on the subject when it boils down to it. However, when the chance came to do a feature on one of the newest success stories in Deutsch Mayhem - TRANCE, I accepted the task from OppenGruppenFuhrer Doe gladly!

Formed in 1979, TRANCE have quickly established themselves at the forefront of Teutonic rock acts with their one indie released single and two albums "Breakout" and "Power Infusion".

Founded by Lothar Antoni(guitar/vocals), Markus Berger(guitar), Hansi Jantzer(bass) and Stefan Gerdon(drums) they soon earnt themselves a strong reputation as one of the best bands in their locality with their impressive live performances, going so far as to win various "Battle Of The Bands" competitions and appear at regular intervals on Southern German radio stations.

In 1981, TRANCE saw fit to release their first recorded work, a single combining "A Hard Way To Go" with "Haze In The Twilight" earning favourable response. By this time (August) they had replaced Jantzer and Gerdon with Thomas Klein and Jurgen Baum respectively.

In November of the same year TRANCE signed to Rockport International Records and started to record their debut album "Breakout", which appeared in March 1982 to ecstatic reaction, notably by "Aardschok" in Holland, where the LP probably did better saleswise than anywhere else. TRANCE, in fact ended up at number sixty in "Aardschok's" year-end band popularity poll - not bad considering the opposition for a new band is it?

So we come to '83. At the beginning of this year, something of a vintage one for Heavy Metal, TRANCE's second album "Power Infusion" hit the streets and proved just as much of a success at the band's debut and hits the number one spot as the top selling import album in the somewhat dubious MRIB import charts.

The band further made good their reputation at the "Aardschokdag", the one-day 'festival' held by the excellent Dutch magazine at Den Bosch in The Netherlands, with ACCEPT, RAVEN, VANDENBERG, and MERCYFUL FATE also on the bill.

On vinyl the band deliver competent, melodic metal, typical of German bands - original if not inspiring, but hopefully with another couple of LP releases under their (studded) belts they should develop into something very special. So keep your eyes peeled for TRANCE... you know it makes sense.

DAVE REYNOLDS

OVERDRIVE The Swedish Attack

With so many Scandinavian metal bands being unleashed onto the English speaking HM World just recently, it's been noticeable that much of the viking onslaught has come from Sweden. One such band has been OVERDRIVE, a young five-piece outfit consisting of:- Pelle Thuresson(vocals), Janne Stark(lead guitar), Kjell Jacobsson(lead guitar), Kenth Eriksson(bass) and Kenta Svensson(drums).

OVERDRIVE was formed in July 1980, from the ashes of two other Swedish bands OCEAN and PARADISE. OCEAN, a rock'n'roll band, featured both Kenta and Kjell and had two singles to their name, while Kenth, Pelle and Janne released one hard rock single in 1979 with PARADISE.

As with many bands OVERDRIVE started out playing cover songs by bands such as TRESPASS, RIOT and DEF LEPPARD. Then after they had started to write their own material, OVERDRIVE decided to release a self-financed 12" EP entitled "Reflexions". Released in early '81, a copy of the EP was sent to Planet Records who immediately signed the band for three years. In April of this year the band went into the studio to record their debut album "Metal Attack". This album contains some of the best Heavy Metal hailing from Sweden with OVERDRIVE'S unique wall of sound highlighted by the excellent twin axe attack of Stark and Jacobsson.

OVERDRIVE have supported fellow Scandinavian metal merchants MERCYFUL FATE and the EF BAND and recently headlined a HM Festival in Copenhagen with Denmark's PRETTY MAIDS and WITCHCROSS. The band will soon be touring Germany and Holland. In November, OVERDRIVE will be recording their second album which should be released around the spring of 1984.

If you want more info about the best Swedish Heavy Metal band then write to:- Janne Stark, Erik Dahlbergsvagen 48, S-29200 Karlshamn, Sweden.

KEN ANTHONY





Delivering The Goods

WARLORD are the latest in a long line of semi-occult bands, who like BLACK SABBATH, use the old Devek, Satan bit to portray their music. Their "Deliver Us" LP came from nowhere, the band were virtually unknown outside L.A., their line-up was made up from: (dig these names!) Destroyer - Guitars, Thunderchild - the North, Drums, Sentinel - Keyboards, The Raven - Bass and Damien King - Vocals, who described themselves as coming fbut winging its way from California comes the untold story.

WARLORD were formed three years ago by Thunderchild and Destroyer, who till this day have been the only true members of the band, they state that. "Many have come and gone, but we have never found members that we are 100% satisfied with! Our standards are very high on the album Destroyer played the bass and keyboards (not Raven and Sentinel as stated), the singer came in at the last moment. The sleeve was a mistake, it should read 'all lyrics, music, arrangements, production by Thunderchild and Destroyer', all the ideas came from us, no one else helped us, the record was totally self-produced on a very tight budget which is responsible for the poor sound."

"We have just completed a deal with a Japanese company that handles RAINBOW, SCORPIONS and ACCEPT, this means the LP will be released over there and it will open Japan for a tour. We would like to tour Europe, because we are more accepted there; as proved by the Heavy Metal charts (Kerrang, Sounds) we know there is a definite market for it. We call our music Classically Oriented Gothic Heavy Metal."

"WARLORD has not got its big break as yet, so everything we get is well earned, but it's constant dedication and hard work that has brought the satisfied results. We practice constantly, so that improvement on our instruments is an improvement in the band,



we will progress from LP to LP, the next LP will have a 100% better production and will be a State Art epic, concept album".

"We feel we are in the same position that DEF LEPPARD was in England, right before the British Invasion happened. Time will tell if we are right."

If you want to find out more about WARLORD contact:- Warlord Productions, 5313 Bakman Avenue, Suite 244, North Hollywood, California, 91601, U.S.A.

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METAL CHURCH

Let Us Prey

METAL CHURCH are indeed a monumental figure in the archives of American metal when one considers how long the concept has actually been around. Kurdt Vanderhof, the band's founder and guitarist, constructed the CHURCH even before the likes of Mike Varney, METALLICA or stateside Death Metal were ever established. In a sense, METAL CHURCH might well be the first "New Wave Of American Metal" - sprung outfit.

After leaving the hardcore West Coast punk band THE LEWD, Vanderhof rounded up Mk. I of his quartet, who proceeded to cut the legendary "unofficial" demo of 1981 which was somehow (fortunately) exposed to the metal-starved public through some anonymous source (undoubtedly some vintage San Fran headbanger!) before earning classic status amongst the metal grapevine. The tape consisted of "Red Skies" (an ANVIL CHORUS-penned tune), "Heads Will Roll" and the blistering classic-of-classics "Mercilous Onslaught". All instrumentals, the three cuts possessed an obvious British edge, but with an abrasive punk feel (ala MOTORHEAD) which came off as the heaviest musical fusion ever conceived by an American band!

Unfortunately the first stage of the METAL CHURCH didn't endure for very long, and after vainly attempting to resurrect the group, Vanderhof fled to his home state of Washington. Eventually, he gathered a new unit and thus METAL CHURCH Mk. II was born. The band released a demo last August, and while it echoes the heavy chords and complex song structures of the first band, the tape comes off sounding rather different with Dave Wayne's standout vocals adding much flair to the mix. Rounding off the band are other members Craig Wells (guitars), Kirk Arrington (drums) and bassist Duke Erickson.

With future hopes including the possibility of a soon-to-be released EP, San Fran appearances, and follow-up LP, METAL CHURCH will undoubtedly have you on your knees in sincere repentance, begging to be spared ny Kurdt and Co's axe-wielding antics. Amen!

TELL US ABOUT YOUR PREVIOUS BAND, THE LEWD?

"THE LEWD was together for about a year before I joined them; I joined for a year and we released a single. We'd originated in Seattle, but after the single we moved to San Francisco. About this time I switched to guitar - I'd been playing bass before. We played in SF for about a year, but I found myself getting bored.... there's nothing like playing the hardcore thrashy stuff, but one's gotta move on."

SO THE LEWD WAS MORE OF A THRASH BAND?

"Well, it was kinda strange; you see, the punks didn't like us because we were too Heavy Metal, and the metal people didn't like 'cause we were too punk. I've always written HM-oriented songs with the extended soloing and whatnot, but our vocalist was totally into hardcore punk - it was an interesting combination."

WHAT WAS THE FIRST METAL CHURCH LINE-UP?

"Myself and Rick Kondrun(ex-LEVIATHAN) on guitar, Steve Haat(who temporarily went on to GRIFFIN) on bass, Aaron Whymer on drums. We didn't have a singer at this time."

THUS, THE FIRST DEMO WAS RECORDED(W/RED SKIES ETC.)?

"Well, actually that wasn't even mixed; it was done on a Walkman at a rehearsal session! This was around January 1981. There was another one done later with a vocalist (Ed Bull, now with CONTROL)."

SO WHEN DID THAT FIRST LINE-UP DISTINTERGRATE?

"A lot of internal problems led up to it - also, we couldn't get out of that punk mode. Steve and I had no energy left. The problem was that there wasn't really any market for this kind of thing, and not many HM musicians were around at that time; everyone played punk and new wave."

HAVE YOU EVER PLAYED LIVE?

"METAL CHURCH has never played live."

HOW HAVE YOU FELT ABOUT SAN FRANCISCO NOW, WHAT WITH THE SUDDEN ERUPTION OF NEW BANDS?

"I'm dying to get back there. Originally, when I left SF, I said I wasn't coming back until I had a band. I wasn't about to sit back into the middle of it and do nothing."

SO WHAT PROMPTED YOU TO GO TO SEATTLE TO FORM THE BAND?

"Well, I'm originally from Seattle. The band's basically made up of people I knew when I was younger, like all through high school; people I grew up with, except for my bass player whom I just met recently."

HOW COULD YOU DESCRIBE YOUR STAGE PRESENCE?

"It's really hard to say right now, as we've never played live. Something like that has to develop. We're a mishmash of everything right now. Currently we're more worried about developing a sound; the rest will come later."

WHEN DID YOU RECORD THE MOST RECENT DEMO (W/DEATH WISH ETC)?

"The last week in August."

KJ DOUGHTON

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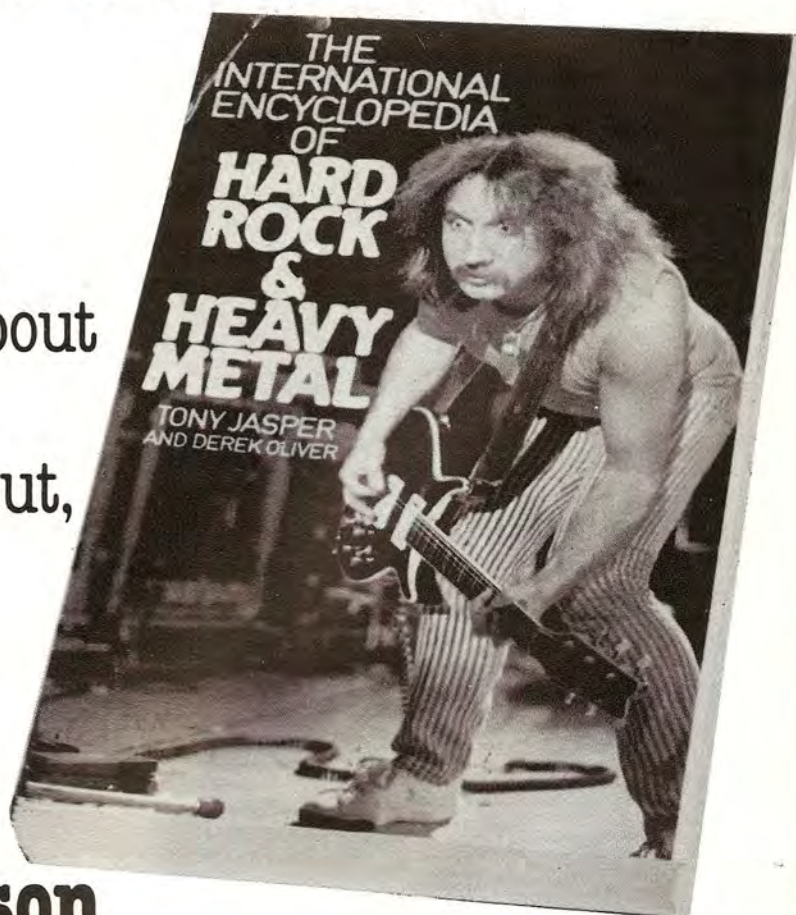
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PAUL DI'ANNO

RETURN OF THE LONEWOLF

With the current Worldwide success of IRON MAIDEN, it seems appropriate for METAL FORCES to check-up the activities of possibly the band's most well known ex-member: Paul Di'anno.

As many of you will know Paul formed his own band - LONEWOLF, after his split with MAIDEN, but in the recent year or so not a lot has been heard from the man. (Except for the very occasional gig in East London and the one support slot to SAD CAFE at the Marquee).

I caught up with Paul recently at his local drinking haunt The Royal Standard in Walthamstow, East London, which is fast becoming the number one rock pub in London.

Inevitably I first asked Paul about his split with MAIDEN. Although he still gets on fine with the band, Steve Harris especially, Paul seems much happier now he is concentrating on his own projects. "The split with MAIDEN was a combination of musical differences and personal problems" he says.

The musical differences became apparent once LONEWOLF was formed. (Consisting of Paul and the backing remains of a band called MINAS TIRITH).

LONEWOLF, as Paul readily accepts are a band in a far more commercial vein than MAIDEN. It is easy to see that Paul Di'anno is into class rock music rather than average HM (as can be seen from his list of fave bands and singers - JOURNEY, FREE and vocalists such as Coverdale and Steve Perry.)

However, success on any scale has eluded LONEWOLF almost completely. Paul puts this down to mainly mismanagement, although he is not surprised at the initial apathy of many UK fans towards the band. "It's too complicated musically compared to MAIDEN for many people, although I feel there is now a lack of direction and individual style with the band. I think LONEWOLF could have been a success, but the bad management overall prevented it."

"The band have lost much enthusiasm because of this, for example we so rarely gig - no-one gets to see us."

This aspect is certainly no fault of Paul Di'anno's for he loves playing live and would have loved to have gone to the US with the band.

You may have gathered already that things were far from well in the LONEWOLF camp and it came as no surprise to learn that he was leaving the band. "We'll probably still do the LP we planned, but it looks as though it'll be Japanese only release, since no UK deal is in the offing."

So what now? Paul introduced me to Tony Higgs and Darren Aldridge from a band called SHANGHAI TYGER. Things are in their early stages at present, but it looks as though Paul will become a permanent member here.

The ideas behind the band seem exciting, a heavy but raunchy commercial band, Paul envisages a heavier UFO type outfit, with a lot of class.



The line-up at present appears to be Paul on vocals, Darren on lead guitar and occasional keyboards, Tony on guitar, Andy Wrighton on bass (remember him from DEEP MACHINE) and Ron Rebel on drums (MAIDEN'S first drummer.) There is already an obvious 'spontaneous' feel to the band. I could sense straight away an eagerness to make it work. Paul especially is prepared to start again from square one to get the project off the ground. He has never been just a poser living off his past, he is keen to get off his backside and get things moving. He's got a refreshing down to earth attitude towards music, as he says "Musicians are just doing a job - why are they so special?"

He feels starting from the bottom is the best way for any band and anyway as he rightly points out, many of IRON MAIDEN's fans nowadays are only about 16 and don't remember the LP's he appeared on. It is mainly abroad where he is best known and respected.

Paul feels strongly about the attitude of both the media and the fans to DEF LEPPARD in the UK. "The band deserve stardom" he says, but they just get shit on here in the UK." I told him the rumour that Joe Elliot had recently said in Japan that DEF LEPPARD don't need the UK anymore, nor are they interested in the UK anymore. "If it's true I don't blame him for saying it."

Even taking his attitude and the like of DEF LEPPARD into account, I found it surprising to hear that he feels that out of the NWOBHM only IRON MAIDEN have the potential to become a "dinosaur type" band in the likes of DEEP PURPLE or LED ZEPPELIN. However, I also sensed Paul had little time for many of the newer band bands of today. "The East London circuit is depressing. I rarely see bands nowadays, but when I do they come across as MAIDEN/SAXON/PRIEST clones."

He feels strongly that bands should not just cater to a crowd - "It leads to a loss of identity" he says and I tend to agree, but unfortunately this could be one of the reasons why LONEWOLF didn't make it - they were probably too original for many rock fans. Still, I sincerely hope Paul gets it right this time. With his talent and attitude he deserves success. Let's hope with his new band - SHANGHAI TYGER - he gets it.

DAVE CONSTABLE

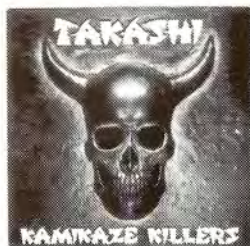
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BLACK 'N' BLUE



THE STRONG WILL ROCK

BLACK 'N' BLUE may mean very little if anything at all to the vast majority of HM fans at present, but having just recently signed a major deal with Geffen Records, there's no doubt that the world is going to be hearing a lot more of BLACK 'N' BLUE in the near future.

BLACK 'N' BLUE originate from Portland, Oregon and were formed in October 1981. Vocalist Jaime St. James and guitarist Tommy Thayer had left their previous band MOVIE STAR and were looking to form a much more heavier band. That's when they met up with guitarist V. Ripper, bassist Patrick Young and drummer Pete Holmes. As well as singing St. James had also played drums in MOVIE STAR and spent some time beating the skins with WILD DOGS.

In May 1982, V. Ripper left the band and was replaced by ex-VIRGIN guitarist Jeff Warner, who completes BLACK 'N' BLUE's current line-up.

I first heard of BLACK 'N' BLUE via a demo passed on to me by NW Metal expert KJ Doughton. The demo contained 3 tracks of melodic metal mayhem with

"Violent Kid", "Chains Around Heaven" and the excellent "I'm The King". This demo was submitted to Brian Slagel in LA in the hope that BLACK 'N' BLUE would be considered for inclusion on the first "Metal Massacre" compilation album, but it arrived too late as the bands for the album had already been selected. However, when the album was repackaged, STEELER who were on the original version dropped out and in stepped BLACK 'N' BLUE with their track "Chains Around Heaven".

BLACK 'N' BLUE gaged constantly around the Portland area, but as guitarist Tommy Thayer explains it's hardly an inspiring scene for a HM band. "Generally Portland rockers are at least 5 or 6 years behind time, as far as being halfway aware of what's goin' on." So the band decided to venture 1,000 miles south to play some dates in Los Angeles - a journey which turned out to be a great success, and after several more trips to LA they finally moved there permanently.

During this time BLACK 'N' BLUE recorded another demo featuring some new material such as "Here Comes Trouble",

and gained airplay on LA's rock stations, all of which increased the band's fast growing popularity amongst the local headbangers.

Earlier this year the band recorded 5 tracks for an independently released debut mini-LP - "Violent Kid" - featuring "Hold On To 18", "Chains Around Heaven", "Wicked Bitch", "Sign In Blood" and "Violent Kid". Having heard a tape of the songs I would say that "Wicked Bitch" was the stand out track with its chanting chorus line - guaranteed to get the fists punching the air in unison at a live show. Although it must be said that the title track is a disappointment having been changed from its original version, only slightly, but enough to make the hook line sound out of tune (to my ears anyway) which in turn completely ruins the song.

"Violent Kid" however, was never released. Just as the album was going to press BLACK 'N' BLUE were offered their lucrative recording contract with Geffen Records. So how did the deal come about. - Tommy Thayer: - "Quite a few reasons! One, our manager, Garo. Two, they wanted to sign

a HM band and they liked us best. They liked our music because of its straightahead rock'n'roll qualities, plus its playability on the radio - we're the first HM band on that label."

It should be pointed out that, BLACK 'N' BLUE are not a thrash and bang Metal band, but mix melody with power giving the band a slightly commercial edge. Is the commercialism intentional? Tommy:- "No - we more or less write what comes naturally, with the intention of going somewhere." How about influences? "We are basically influenced by a wide range of HM, starting with your basic mainstream big name bands, all the way to obscurity." Jaime St. James:- "Whatever's good! If it's rock'n'roll or Heavy Metal it's an influence and we like it!"

All of the tracks scheduled to be on the "Violent Kid" mini-LP are likely to be on the new album, but despite what has been reported elsewhere Michael Wagner will not be the producer. So when will the album be released? Jaime: "Right now we're recording some tracks in a North Hollywood studio, but we are on trial production with certain producers to see who we want. We are hoping for a release



date around Spring/early Summer." Will "I'm The King" be included on the album? "Most of it is still in the air but to answer a much asked question, Yes, "I'm The King" will be on the album."

When BLACK 'N' BLUE first signed their deal with Geffen it was hoped that the band may come over to the UK to record the album, is this still a possibility? Tommy:- "Well, we had some plans to play there first, but we've had to

set them aside 'til after the album comes out."

Well, I'm for one am certainly looking forward to the album. As I said at the beginning of this article, they may not be that well known at the moment, but I predict that within six months, BLACK 'N' BLUE will be a force to be reckoned with, riding high with the likes of MOTLEY CRUE and QUIET RICT. Time will tell.

BERNARD DOE

BRIAR IN THE STREETS

BRIAR are a young hard rock outfit based in Birmingham, and with the average age of the band being seventeen join rank with many of the talented junior outfits that are making their presence known among various rock circles.

Personnel:- Dean Cook(drums), Kevin Griffiths(lead vocals/bass), Dave Flecher (guitar/backing vocals) and Darren Underwood (guitar/backing vocals). The nucleus in the band are Kevin and Dean who formed BRIAR two years back, although at that time the band had an additional member with Kevin taking only the role of vocalist.

Although BRIAR's main bulk of material stems on hard rock, they do incorporate a few commercial songs. Most of their stronger material: "Keep On Running", "Nightmares", "Out In The Streets", "Rainbow(To The Skies)" and "Overture" show up their potential. Admittably "Overture" is basic, but I still have to give it a mention due to its effectiveness during a live set. To be quite honest "Nightmares" and "Rainbow..." are by far the bands best efforts, and if they were to write more material of that nature, they would indeed be on the right path towards 'Shit-Hot' credibility.

At the moment a single is out, gracing one of the forementioned numbers "Rainbow (To The Skies)", and "Cryin' In The Rain".



I am in two minds about this band, although I feel that they are a very able hard rock act I still feel that they are immature. A point that's stressed in their live performances. Still, once they learn to get a grip of things they'll hopefully reach the limits that they are capable of gaining. For more info on BRIAR:- 35 Winnington Road, Ward End, Birmingham B8 2QH, England.

LEROY DOUGLAS

SNOWWHITE

Black Leather And Lace



This strangely named band who hail from Chicago, scene of Frank Bruno's last fight, pack a punch similar to that of Marvin Hagler pummeling another one of his endless opponents. They are made up of Ian Tayoya on guitar, his brother and bassist Sparks, cousin and drummer Nicky and female singer Nicole Lee. They have just recently appeared on "Metal Massacre III" with a real stormer called "Hellbent". This song was recorded along with three others and mixed in just six hours! Pretty good eh? They have recently signed a deal to promote Dean Guitars (same as used by HEART and TRIUMPH), and their latest project has been to fix up an old truck to use as a tour bus for a projected US tour.

Having been given the chance to speak to them, I asked about the formation of the group? "Well, myself (Ian) and Sparks were playing in various bands together with Nicky for a few years, and Nicole came along to manage us originally, but in the end we asked her to front the band. Just recently we have parted company with Nicky. His replacement is Amp Dawg, who has played with other all black HM bands." You mentioned you played in other bands, what were they? "None of any note, or that you would have heard of."

SNOWWHITE is rather an unusual name, how did you arrive at that moniker? "Well Ian did, he thought the name would add a touch of irony to the band, especially for people who expect us to be an all white group! Anyway people like being fooled, that's why Magicians are so popular!" The demo is very professional, did you all have experience in the studio beforehand? "The demo was the first time we had ever been into the studios, it only took six hours with a friend who helped us produce and engineer the tape." Is this the tape which got you on "Metal Massacre"? "Yes, we sent it to Metal Blade Records and within weeks we had a letter back saying they wanted "Hellbent"."

Do you find it hard to get gigs due to your colour? "At first it was, because we weren't known and Chicago is a very racist city, but now HM is picking up in the States we are getting offered bigger and bigger shows and with Dean sponsoring our shows with other Chicago based bands." It's mentioned you are going on tour this summer, have you anything else planned? "We have an album already recorded and we hope to get that out in the autumn, we want to come to Europe, but it isn't financially on, so at the moment we just want to get our name known."

Lastly, do you think you have been influenced by the lead SOUND BARRIER took? "We didn't even know about them until we had done "Metal Massacre", anyway we don't consider them metal despite being good at what they do." Well, there you have it, if you want to know more I suggest you get "Metal Massacre III" for the MOTCRHEAD influenced "Hellbent" or write to:- Sue Sharp, 5342 N. Winthrop 2E, Chicago 11 60640 USA.

STEVE HAMMONDS

Q5

Who is Q5? Well, if you're into the music of RATT, QUEENSRYCHE and MOTLEY CRUE then you will LOVE Q5, who in my opinion are one of the finest Heavy Rock bands hailing from the US of A.

Q5 were formed last year by singer Scott Palmerton and guitarist Floyd Rose, (Rose is the guy who invented the Floyd Rose Tremelo System) after they had left their former band C.O.R.E. and teamed up with Rick Pierce (former TKO guitarist), Gary Thompson (drums) and Evan Sheely (bass).

At the beginning of 1983, Q5 went into the studio to record their first excellent demo containing 7 powerful melodic hard hitting tracks:- "Teenage Runaway", "Nothing Ventured, Nothing Gained", "She's A Dancer", "No Way To Treat A Lady", "Waiting For Your Love", "In The Night" and "Lovin' You Too Long". Everyone a winner, each track demonstrating the band's ability to produce Heavy Rock with class, whether it be the hard rocking "She's A Dancer" or the beautiful haunting ballad "Lovin' You Too Long".



Q5 are constantly working on new material and have already penned over 40 songs to their name. The band is managed by Albatross Productions who also manages HEART in Seattle. The band will soon be releasing their own EP because as Scott Palmerton explains:- "We know that nowadays record executives have to have Heavy Metal/Rock shoved in their faces before they will acknowledge that the music is good and will sell."

With a little bit of luck and good guidance, then I don't think it will be too long before Q5 get a record deal with a major company, because if any band deserve it, then Q5 certainly do.

If you want more info about Q5, then write to:- Ken Kinnear, Albatross Productions, 6300 South center Blvd., Suite 200, Seattle, Washington 98188, USA.

KEN ANTHONY

MUSIC FOR NATIONS

Music With Muscle!

With the almost total lack of interest from major labels in signing HM bands in the UK, it has become necessary to look at the smaller independent outfits to find any new rock output.

One of the newest and arguably the finest of these is Music For Nations. Being in existence under a year - formed in January 1983, the label has already amassed the finest selection of mayhem merchants, both established and new, in Europe if not the World.

Run by two men - Martin Hooker -ex-boss of Secret Records from under whose wing appeared TWISTED SISTER, and Steve Mason, who also runs Windsong Exports - Britain's largest major exporter of records and other musical goodies, MFN has quickly established itself on the metallic map.

In a recent meeting with the ageless (rumoured to be 29), Martin Hooker who has both the experience to know what he is doing as well as a comprehensive enough knowledge and interest in HM to ensure high quality control, he explained to me the current situation with the label.

"We have no standard deal for bands" he says, "we prefer to work out deals individually as is necessary with each band. Already one of the acts we have signed on licence has been picked up, this being RATT on Atlantic. Currently we are working on new releases from ROX, TSUNAMI (a half-jap/half-US band), MERCYFUL FATE and EARTHSHAKER - all of which should be available by the time this magazine is out. We also have signed deals with THE RODS, EXCITER, HELLION and ANTHRAX for their next releases as well as the third MANOWAR LP." Martin explained to me that he would like to sign more UK acts, but as both we and he are aware the UK scene is only just recovering from a bad patch in HM terms, whilst in the US the immediate future looks extremely rosey.

However, MFN gets up to 10 tapes a day from aspiring new bands and Martin does try as far as possible to hear them all the way through, returning those that are requested. A bit different from most majors who just consign all HM product to the dustbin. It appears that in the future we could see some quality compilation releases from UK bands on the MFN label, which will help many of those bands desperate to get something onto vinyl.

For Martin Hooker things are happening much faster that he at first imagined, specialisation and high quality control is paying off and he is obviously very happy at the way things are going. He has noticed however, that the UK market is more backward in accepting new HM than other countries.

"In the UK kids are fairly entrenched into the older established bands, and the Continent is far ahead in picking up on the newer talented bands."

I asked Martin about the viability of bringing some of MFN's US bands to England. He explained that although MFN could never expect to break even in the short term, it is worth it in the longer term to expose the bands to Britain and Britain to the bands as soon as possible. Expect to see MANOWAR touring the UK in February '84, as well as visits by METALLICA, MERCYFUL FATE and VIRGIN STEELE in the near future.

An interesting fact about MFN is that almost all their releases to date have clocked-up sales of over 10,000 and all have made a profit. Part of the reason behind this must lie in MFN's willingness to advertise and promote bands, unlike most UK independents who rely almost entirely on smaller sales of LP's, at times just hoping an LP will sell on a bands name.

Martin Hooker is also justly proud of the good relationship between him and his bands. With a staff of only three, there is always a direct contact between bands and himself, which means that information is available to both parties, thus preventing many of the hassles that can occur with the major labels and their acts.

I was interested to hear that Martin Hooker was glad of competition from other UK labels. He feels the more HM labels there are the better and showed a willingness to co-operate with all of them to promote HM as a form of music.

So really there you have it, hopefully some idea of the attitudes and ideas behind a major UK label. All we can hope is that MFN goes from strength to strength and we here at Metal Forces look forward to the next batch of releases as much as you who are reading this magazine.

DAVE CONSTABLE

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OVERLORD

THE MEANING OF LIFE

I promised you they'd be back and here they are. OVERLORD with a capital O. First and foremost they are NOT a Canadian band. They're All-American boys, who play All-American hard rock, a sleazy, stomping, rhythmic type of rock. The confusion amounts to a little mark that's standard on the debut record that says MADE IN CANADA... this was due to financial reasons.

The band have just had a second pressing of their "Broken Toys" mini-LP made and it's hoped that copies will now be available in Europe on a much wider scale, in fact SHADES are the first stockist in the UK.



Any casual listener would remark about my lack of taste, mentality and general saneness, for I have to admit that OVERLORD's music isn't that accessible, as say KISS, IRON MAIDEN or JOURNEY. OVERLORD aren't a band you can listen to once and dismiss as a pile of shit.. NO WAY! This band is an acquired taste. I'd much rather listen to them than countless MAIDEN clones.

The concept of OVERLORD is to reflect what a struggle life can be, a topic very amply displayed in the lyrics and the Alice Cooper cum Brad Sinsel vocal style of Steven Van Liew. Whereas fellow Bellevue outfit QUEENSRÿCHE get signed by EMI after playing only two gigs and with a record of a two year old demo (2 year old being a rather apt, weenie number) that rehash PRIEST admittedly slightly better, OVERLORD and other more famed NW Metal/Hard Rock acts such as TKO, WILD DOGS, CULPRIT and CRYSYS slog their guts out in search of a similar deal and eventual more richly deserved success... all of which means that it's a really good bet that I won't be the METAL FORCES writer who gets credited on QUEENSRÿCHE'S album!!

OVERLORD's vocalist Steven Van Liew recently spent some time in Europe, and the following is the result of our discussions.

In an interview you did at the beginning of the year, one of the questions was "What do you hope to achieve six months from now?" Do you think you have achieved the aims you had back then? "Yes, possibly

surpassed them. I mean it's really good to have a record out and do what you like with it." Like smashing it over Kenny's cymbal stands? "Yeah! it really felt good y'know." What's the purpose of your visit over here then? "I'm on a Cinematography course at the American College in Kensington, it was a sort of graduation present! I'm missing rehearsing tho'.... I love London. I wish I could bring home here!" Do you feel you'd be more successful over here? "Yes, it's very very hard getting accepted in the States and to break out of the local scene. What we need is to do a TWISTED SISTER and become well known in Europe, and then make a name for ourselves in the States."

In a live situation, OVERLORD are at their best. Testimony to this can be heard in the many live tapes that come my way, courtesy of OVERLORD's chief believer James Tolin, somewhat a NW Metal expert like our own K.J.Doughton.

OVERLORD were in existence long before Steven joined them. Their previous vocalist was Doug Ernest, who is a much better songwriter than he is a singer. It was the third demo in 1982 that Steven made his debut, with the three tracks - "Outsider", "Another Lonely Night" and the OVERLORD anthem "Blame It On The Kids". Was he in other bands before OVERLORD? "Yes, but not necessarily as a frontman. I can play guitar, bass, drums and piano, so it sort of helps me."

What plans do OVERLORD have now? "We plan to release a single - the A-side being "On The Edge", maybe do some video work... the main task though is to find a major deal and put a new mini-LP or full LP out." Have you always wanted to be a 'Star'? "Yeah, I guess I have, I've always liked acting. I find being in the band makes me feel like a kind of Peter Pan, in so much as I never want to grow old. Being in a band and being successful is something I've always wanted to do, and I want to do it for the rest of my life."

OVERLORD's latest demo tape, recorded back in June, and which featured in my playlist on our debut issue (OVERLOAD indeed!!) shows that the band are becoming more of a tight knit outfit than ever. One criticism I do have is that they should include a couple of more up-tempo numbers in say, the style of AEROSMITH or SAXON - otherwise OVERLORD may become too stereotyped in their sound and fail to gain more praise than they're receiving now.

The nearest comparison that can be made to OVERLORD is TKO in their early days, possibly due to Steven's vocal style. Watch out for the names of Van Liew, Kubsen, Logan, Loffstrom and Bane. They'll always be guaranteed space in METAL FORCES anyhow.

DAVE REYNOLDS

Mercyful Fate

DOWN TO THE BONES

Without doubt, a lot of bullshit has been written and spoken about Metal band MERCYFUL FATE in recent months. Consequently, it was with a sense of relief, that the band and I met recently to conduct a "No Holds Barred" interview for the readers of METAL FORCES. So without further ado, let's allow Messrs. SHERMANN/DENNER/DIAMOND/GRABBER/RUZZ to tell their story.

WE'VE HEARD VARIOUS STORIES OF HOW THE BAND FIRST CAME TOGETHER AND OF PERSONEL CHANGES ALONG THE WAY. WOULD ONE OF YOU LIKE TO SET THE RECORD STRAIGHT?

HANK SHERMANN - "Originally Michael Denner and myself were playing in a Danish outfit called BRATS. We recorded a track for a compilation LP entitled "Pair Punk" which was released in 1979. It seems a little strange now, that there should have been this Punk/HM crossover, yet at that time there was only a fine dividing line between the raw power of punk and the heavy energy of Metal. People are quick to forget, but IRON MAIDEN originally came from the Punk circuit. Paul Di'anno was sporting a skinhead haircut back in those days! Then within a few months the emphasis had changed to Heavy Metal - all the leather grew studs and Di'anno grew his hair long. Anyhow the guys at CBS liked what we were doing and offered us an album deal."

WHAT WAS THE FULL LINE-UP ON THAT ALBUM?

MICHAEL DENNER - "Along with Hank and I (we played lead guitar and did some vocals), were a couple of other guys: Yenz was the bass guitarist and lead vocalist, and the other guy Monroe played drums and piano. We spent the early part of 1980 in the studio in Copenhagen, and laid down twelve songs which were later put out by CBS on the Continent, titled "1980 Brats". Basically it was an HM album tinged (or tainted some might say) with a Punk feel. Eight numbers were Metal songs: three were Punk and the other was a Russian folk song, sung in Russian by myself. That album was very useful to us in a number of respects. It gave us some very important studio experience; a good deal of exposure on TV and radio throughout Europe and through a quirk of fate brought us together with our current English manager and publicist, John Kibble."

HOW WELL DID THAT ALBUM DO?

MICHAEL DENNER - "Without talking specific figures, we were selling thousands especially in France. So much so that we were in the process of setting-up a French tour, when out of the blue CBS dropped us. At the time it seemed catastrophic, yet with hindsight MERCYFUL FATE would probably never have come together, but for that decision. The CBS



thing caused BRATS to go their separate ways; I started a new band called DANGER ZONE with Timi Grabber, whilst Hank joined forces with an already notorious singer named King Diamond who had been working with a band called BLACK ROSE. DANGER ZONE wrote five numbers for a demo, and we decided to ask Hank and King to come along and work with us on the recording. The demo complete, we realised that the four of us clicked; so we set about writing new material; and looking for a new name. Our ex-manager's girlfriend came up with MERCYFUL FATE and it stuck."

WHAT HAD YOU BEEN DOING UP TO THIS POINT KING?

"As Michael mentioned, I'd been working as vocalist and rhythm guitarist with BLACK ROSE. People talk a lot about FATE being a 'Horror Metal' band. Well, the roots of that can be traced directly back to BLACK ROSE. Our biggest influence was ALICE COOPER, and much of what he stood for emerged in our show. For example I was carried on-stage wearing a straight-jacket, by two male nurses and placed in a wheelchair. After the first song I'd throw off the straight jacket, toss the wheelchair into the audience and get on with the rest of the show. We used various props; splitting a pigs head; slaughtering a baby full of pigs blood etc. It was, and still is my philosophy that when the audience pays to see you play live, they expect more than just a perfect reproduction of the vinyl they have. Rather they come to see a show and a showman. ALICE was one of the great showmen of his time and I aim to emulate him. That's why an audience expect a visual and aural experience when they come to see us.



Take the Aardschokday earlier this year over in Holland. We opened the proceedings mid-afternoon in bright sunlight and yet were the only band which really got the fans involved in the show. There were still 2000 people outside when we came on stage, and when they heard us start-up they began rioting because it was taking so long to get in. The local police ordered that they all be allowed in free, to defuse a potentially explosive situation! The response from the audience to the show was magnificent. We burnt the cross, and exploded the nun, despite the fact that we work on a tiny budget. Many much more wealthy bands do nothing for their fans. It's all one-way traffic: they rake in the money and give little or nothing in return."

DID THE KERRANG REVIEW UPSET YOU?

TIMI GRABBER - "Nobody likes to be described in the terms KERRANG used. They send somebody like Neil Jeffries to review a Metal festival when he'd be far happier at a MEN AT WORK gig!! We just felt sorry, that all the FATE fans in Europe and N.America who weren't present were told nothing of interest. Quite honestly it's just a case of journalists forgetting their responsibility to their readers."

HOW DO YOU SEE YOUR STAGE SHOW DEVELOPING IN THE NEAR FUTURE?

KING DIAMOND - Of course, we have a great many ideas which we hope to put into practice when the finance and technology become available to us. Without giving too much away, we are at present working with one of Europe's leading pyrotechnic experts on many different forms of special effects. Furthermore, we aim to be the first band to combine our lyrical imagery with onstage magic and illusion. We want people to

go home thinking 'Well I saw it and heard it, but I don't know how they did it!'"

HOW DID YOU COME TO RECORD FOR EBONY RECORDS?

HANK SHERMANN - Basically up to that point we had been fairly frustrated. Although we had done support spots to GILLAN and GIRLSCHOOL back home, we were having some difficulty interesting the major record labels. It was by this time early 1982, and MERCYFUL FATE had already recorded two four-track demos. John Kibble had been knocking on all the major-label doors, but nobody was willing to take that big chance; although a lot of the A & R people liked what we were doing. Then, Daryl Johnston asked us up to record a couple of numbers for the compilation "Metallic Storm". We did "Black Funeral" and "Walkin' Back To Hell", the first of which appeared on the LP; whilst the latter, though scheduled to appear on the follow-up Ebony release, was at our request omitted due to a line-up change."

THE NEXT STEP OF COURSE WAS THE NOW INFAMOUS 4-TRACK MINI-LP ON RAVE-ON RECORDS. WHAT LEAD TO FATE RECORDING IN HOLLAND?

KING DIAMOND - "After the Ebony release we began to receive some good publicity in Holland through Aardschok magazine and Radio Hilversum. Rave-On being located in the same town as Aardschok meant they soon caught wind of us and offered us the deal. We recorded during September '82 and also played our first Dutch gigs. The reception of both was so strong there, that we were able to return again in March and June of '83 for more concerts. There's really no doubt that the Dutch head-bangers are amongst the finest and most knowledgeable in Europe, if not the World. Just after the release of the EP, Aardschok held

their annual readers' poll and FATE were voted 'Best New Group' and to my great pleasure I was voted 'Best New Singer'!

Quickly one thing lead to another; we came over to England during March '83 to record our session for the BBC Friday Rock Show, and had a really memorable day with Tony Wilson putting "Satan's Fall", "Evil" and "Curse Of The Pharaohs" down on tape. The BBC session was a big success for us and ultimately lead us into our current deal with Roadrunner Records."

YEAH, THAT LEADS US NEATLY ON TO THE NEW LP "MELISSA". FOR A BAND THOUGHT OF AS ONE OF, IF NOT, THE HEAVIEST CURRENTLY ON THE METAL SCENE, IT'S A PRETTY UNUSUAL TITLE FOR AN LP! WHO OR WHAT IS MELISSA?"

TIMI GRABBER - "Melissa was a medieval witch, who lived in Denmark. She's always been a source of inspiration to us: so we 'obtained' her skull and she now joins us on stage for every gig, resplendent upon the altar!"

WHAT ARE THE PLANS REGARDING THE LP AND TOURING?

MICHAEL DENNER - "Unlike the mini-LP, "Melissa" is due for release worldwide thanks to the very hard work put in by Cees Wessels - the guy who runs Roadrunner. In the UK it's being put-out by Music For Nations, who incidentally are giving us a great deal of support in setting up a British tour for the New Year. There's also going to be a single available in the UK featuring "Black Masses" which isn't on the album. Megaforce who are to release "Melissa" in the USA are putting the single out as a limited edition picture disc."



Pic Scorch

KING DIAMOND

ARE WE GOING TO GET THE PICTURE DISC HERE IN EUROPE?

MICHAEL DENNER - "A small number are to be made available through our fan club. So all we can say is, first come, first served!"

WHAT DO YOU GUYS GENUINELY THINK OF VENOM? DO YOU REALLY HATE EACH OTHER?

KING DIAMOND - "To be perfectly honest, it wasn't until relatively recently that we first heard of VENOM. We've said many times, they are just one big publicity stunt! A sort of SEX PISTOLS '83. In fact, that appears to be their main musical equivalent. Metal has built its good reputation on the enormous skill of the likes of Blackmore, Schenker, Van Halen etc. We feel that we can contribute as much to the progress of Metal as they have, because we are doing something fresh, vital and original. Sadly, VENOM through poor musicianship and a string of concert fiascos have disillusioned a great many heavy rockers and generally give Metal a bad name."

THAT JUST ABOUT WRAPS THINGS UP, APART FROM TO SAY THANKS ON BEHALF OF OUR READERS FOR TAKING THE TIME TO TALK SO FRANKLY TO US. ANY LAST WORDS?

KING DIAMOND - "All that remains to say, is that we hope everyone enjoys "Melissa", and that we're all looking forward to playing in England again; and meeting all our friends in that bastion of fine metal - SHADES!!"

For more information and merchandise contact: MERCYFUL FATE COVEN, John Kibble, 11 Sanderstead Hill, South Croydon, Surrey, CR20HB, ENGLAND.



Pic Scorch

HANK SHERMANN

PIN-UP PARLEZ

Dave Reynolds recalls the late teens of both himself and Lita Ford

American rock music has had more than it's fair share of hype and spectacle. In 1976, a five-piece Californian rock group hit the headlines. It wasn't the fact that the band in question, THE RUNAWAYS, were an all-girl outfit, it was how young the members of the band were that prompted the blaze of publicity... five innocent looking young ladies of sixteen and seventeen years old, brought together by Kim Fowley - a man with a dirty imagination.

The lead guitarist of Fowley's jailbait (wet) dream throughout their short but controversial lifespan was London born Lita Ford, a stunning blonde, who had been recruited over the phone.

I found it very hard to believe then when I found myself sitting in the offices of Phonogram interviewing the girl who though only three years older than myself, had been my number one pin-up when I first really started to take an interest in hard rock music all those years ago. What did she think the reasons for THE RUNAWAYS comparative failure to become a huge success and a musical force were?

"Well, they were very young girls and didn't really have much musical experience and when we got together we were only sixteen years old. How brilliant a musician can you be when you're only sixteen? I didn't start playing guitar until I was eleven, so it took a while to develop any sort of, other than amateur, type of musical ability. I mean like GIRLSCHOOL to me are just like THE RUNAWAYS!"

Had Lita heard the ROCK GODDESS song "Heavy Metal Rock 'n' Roll"? It sounds just like a heavier RUNAWAYS. "No, I haven't heard them at all, but that's great."

Would someone like Kim Fowley be able to get away with a similar sort of stunt now? "Mmm, I don't think so. There's too many all-girl bands around now, so it'd be no big deal - it wouldn't be anything new."

So what did Miss Ford do when THE RUNAWAYS finally called it a day? "I put together a band and tried to learn to sing, because I never really sang when I was with THE RUNAWAYS. I rehearsed every night with my band till I got a voice. It took me two years to develop some sort of a voice decent enough to the point where record labels would listen to me. When you try to get a deal in the United States the first thing they listen to is your voice and so if you don't have a good voice you obviously don't get a record deal." What about "I'm A Million" on tracks good but my voice!?"

I'd heard that you recorded an album with Neil Merryweather that was never released a long time before you did "Out For Blood"? We've only done "Out For Blood". Neil and I were always in the studio doing demo's here and there, but we never did a record other than the one we have released."

Do you think your relationship with Neil floundered because of what he thought was best for Lita Ford rather than what you yourself thought best for Lita Ford? "I don't know, maybe, it's hard to say with him. He says I fired him and I didn't fire him, he quit. Maybe he quit because he thought it would be best for me and for him, I don't know. He's a very different person when it comes to things like that".

What sort of a deal were you looking for before signing to Phonogram? "What sort of deal? Well, the best deal we could possibly get. Isn't that the sort of deal any band looks for? You need a record label who are willing to back, promote and really believe in the band. Phonogram to me did all that, perhaps one reason I signed was because I was with them when I was in THE RUNAWAYS, so it sort of feels like home y'know?"

Do you feel Joan's success had anything to do with Phonogram signing you? "No, I don't think so at all. Joan's success hasn't made my guitar playing any better - I've been working on it!" Is the B C Rich better than the Hamer's used in RUNAWAYS days, do you feel? "Yeah! I do now!"

At the time our chat took place, Lita had just completed a European tour opening for RAINBOW and BLACK SABBATH (in Germany) and her solo career had really taken off. Was she pleased at the measure of success achieved both here and in America? "Yeah, I am. I'm very pleased. The RAINBOW tour was for six weeks and we finished in Helsinki: we got a lot of exposure, the venues were all sold out and the overall response was VERY pleasing, really good. We played in Germany, Scandinavia and the U.K. and the record company was really pleased in all the different areas. It's been very rewarding to do those dates."



Who is in the Lita Ford band now? "My bass player is Randy Rand and my drummer is Randy Castillo... he used to play with THE MOTELS, whilst Randy Rand played with Doug Feiger from THE KNACK for a while." So they weren't really brought up on heavy rock, but they are good heavy rock players? "Oh yeah, they can play anything can those guys!"

Lita achieved some sort of minor fame in the U.K. for a now defunct Los Angeles Punk/Metal band called THE STEPMOTHERS due to her appearance on one track on their 1981 album. What was the story behind her involvement? "Those guys! I tell ya, my then drummer Dusty Watson knew them and he asked me if I would go and play on one of their demo tapes. All I did was play a couple of guitar leads on one song "American Nights" which was a cover of the old RUNAWAYS song and that was it. I really only did it as a favour to Dusty as I didn't know THE STEPMOTHERS that well."

Well, the only reason it sold here was because it was sort of advertised "Featuring EX-RUNAWAY Lita Ford"! "See I didn't appreciate that at all. I just went in and did it and that was it."

Because of her immense popularity as a RUNAWAY I asked her how she felt being regarded as a sex object. In the late seventies she was the centre of many a teenage male's desires (I had to admit to her that I had her picture on my wall!) and because of her success with her own band the whole thing is being repeated with a new generation of fans. "Am I a sex object?! (looking embarrassed!) It's very flattering! If that's what people think of me that's wonderful. I mean Mick Jagger's considered a sex object and I've got his picture on my bedroom wall (laughs)."

Did Lita mind Sandy Robertson's stories and comments on the rumours and (possible) true stories whilst she was in THE RUNAWAYS? "The only thing that I've read that Sandy's done on me recently was in Sounds with that full page colour article. I thought that was a great write up. It wasn't all completely true, but it was a real good rock'n'roll article! As for your question there's nothing really wrong in it, it's just fun... it's rock'n'roll!"

She said that so sweetly I do find most of the stories that have circulated about her on-the-road antics with THE RUNAWAYS very hard to believe. Is this the same girl who was once reported to utter the immortal line "I think a lot about fucking when I'm playing guitar"?!!!!

How did the current Heavy Metal scene compare to when she was first starting out? "I think it's changing. It's not better or worse. I'm getting a little tired of the studs though! I'm trying to stay away from that sort of thing - I'm a real person and a real musician than a poser! I like dressing-up, but I'm no longer interested in covering myself with leather and studs and neither is the rest of my band."

Any young U.S. bands you feel are possible stadium fillers of the future? "None!" What bands do impress you? "Most of the British HM bands seem to be my favourites - JUDAS PRIEST, BLACK SABBATH. "Heaven And Hell" is one of my all-time favourite albums, but I don't like the new one. I love THE SCORPIONS too. I even like CULTURE CLUB. I listen to a lot of things!"

So to the future. Lita is now hard at work on her second album, which she obviously feels will be much better than "Out For Blood" (she prefers the U.K. sleeve by the way - "It's much classier") One of the songs destined to be on the new record is "Dressed To Kill", which isn't an old RUNAWAYS number as has been reported. (Good write-up tho' Neill)

Speaking of THE RUNAWAYS again, had Lita met up with Vicki Blue whilst she had been in the U.K.? "Yeah, we had Sushi together on her birthday. I saw Vicki on the 16th September, we played London on the 17th and 18th and on my birthday on the 19th we were in St. Austell in Cornwall, which is a really beautiful place."

Well Lita, I wish you luck in your continued success and have made a note of the fact that you'd like one of the legendary METAL FORCES skull T.Shirts once we're here at METAL FORCES get things together... please try not to play on the same night as BRYAN ADAMS next time though!

Looking ahead, I can see Lita being more successful than JOAN JETT. The reasons for this are that whereas Joan plunders her own back catalogue and other artists as well, Lita keeps to hard rockin' originals. Lita is a much more friendly person to her fans than Joan is, and also doesn't have a good guitarist like Ricky Byrd - the ex-SUSAN member to overshadow her on stage. 1984 looks like being a great year for the neon Angel.



Pic The Ruffian

SAVATAGE

Sirens In The Desert

It has been well over five years now since Jon Oliva formed what is now known as SAVATAGE. With the recent rise of New Wave, SAVATAGE have had a lot of obstacles to overcome. In 1978, the line-up of Jon Oliva (Guitar, Vocals), Criss Oliva (Guitar) and Joe Conn (Drums) changed their name from METROPOLIS to AVATAR, soon after Tony Civilla joined on Bass. At this time they were all still at school and therefore had to limit their engagements. During the Autumn of 1979, Joe Conn was replaced by Steve Wacholz who was formally in PARADOX.



The present line-up came into being in 1982. Bassist Tony Civilla left due to the age old problem of... yes, you've guessed it 'Musical Differences'! In came Keith Collins to take over his position, Jon said "We just kind of knew this was the band we had been looking for, it was by all means the heaviest line-up yet!!" In the Summer of '82 they were contacted by Dan Johnson, and in the November they had signed to Par Records with which they released 'City AVATAR. At the present moment they have no plans to re-release the single as under the new name of SAVATAGE they have released 'The Surface' a 3 track single, but after releasing almost an LP called 'Sirens', which contains 9 of the heaviest songs of '83. f the EP, they had to be called back due Their present plans involve touring the U.S. and Europe, and under the guidance of Blonde On Blonde of the name Management they should make it big.

I asked Keith what the reaction to the single had been? "Fantastic! Everyone who hears it, loves it. We have sold all that were pressed, and all the reviews have been positive and the local throng of rivit heads like all 3 songs." Why did you change your name, particularly after you had released your first single? "Two reasons really. We think SAVATAGE really describes us a lot better, not that I mean we are real savage in our live show, but we do have an edge. As we began to look to bigger markets, both here and abroad, we came across quite a few bands with names similar to AVATAR, so to avoid any more confusion we came up with SAVATAGE. Besides, like I said, it portrays the image better."

Who do you think has influenced you the most? "All of us share primarily the same basic influences, (except Steve - I'll get to that in a minute.) They are DIO, PURPLE, MOTORHEAD etc., John, Criss and I also have interests in the same guitarists, VAN HALEN, RANDY RHOADS. Steve spends his time watching cartoons, because when I asked him this he answered "Captain Caveman and Bam Bam", you'll understand this when you see him play." How often do you play? "For a Heavy Metal band like us, this area is a desert, not many places at all, but we manage to keep fairly busy. We play some bars, but strive for the concert shows. Some were our own, some for national acts. We haven't had the chance to leave the area yet, but we are looking forward to conquering the World!!!" What songs do you play? Our concert show has about 15 or so songs from our EP and album. We have lots of tunes so we keep changing. When we play in bars we do some covers. Bars are really weird, you have to play what the Manager wants and not the customer. They do seem to like our stuff better though.

To sum up how would you describe your music? "Loud, vulgar, rude intense metal for your fuckin' mind" - Jon. "Outrageous, powerful and weird" - Dave. Steve reckons it's very intense, powerful with a heavy backbeat, with awesome shrieks of terror and finally Keith, very simply "Heavy fuckin' metal". Can you follow that ... I can't!!

STEVE HAMMONDS

MIDNIGHT IN HOUSTON

Interview with Dave Meniketti

Exclusively for THE RANDOM SAMPLER K.P.R.T., Houston and METAL FORCES.

October 16th - Y & T came to Houston for the first time in two years. On a very hectic afternoon that included an unexpected breakdown of their equipment truck 1½ hours north of Houston, Dave Meniketti took a few minutes out at their hotel to answer a few questions for METAL FORCES.

HOW DID YOU GET TEAMED UP WITH ROB SHULMAN AND DAVE SIEFF?

"Well, Bob Shulman was working at A & M Records when A & M got interested in us and he was a real metal head. He knew that A & M needed a hard rock band, 'cos they didn't have one previous to us, so he was instrumental in getting us signed to A & M. Dave Sieff was a friend of ours from the Bay Area and was working as a songwriter for A & M and helped out on a few songs on "Earthshaker".

WHAT DO YOU THINK THE MAIN REASON IS, THAT THE BAND HAVE STAYED TOGETHER FOR TEN YEARS?

"It's been a couple of things. One, is the faith in ourselves that we were doing the right thing from the beginning and another thing was the faith in our fans and the unbelievable amount of fans that kept us going thru the not so good times. Even our peers in the industry who kept saying, "You gotta go on; you're doing the right thing. You just haven't met the right people yet."

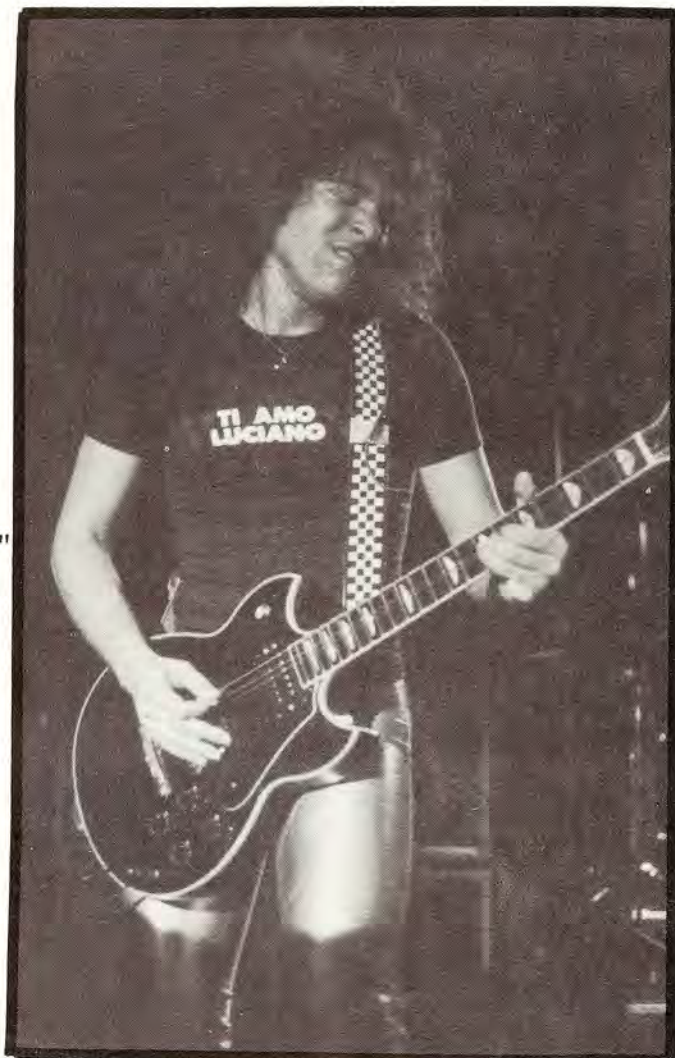
WHAT DO YOU THINK PROFESSIONALLY ABOUT CHRIS TSANGARIDES?

"He's just great! When we first met him he came down to our rehearsal studios. A & M International in England said that they wanted us to get together, because he had just produced THIN LIZZY'S "Thunder & Lightning" and it went right to the top. In fact, Chris was familiar with us and wanted to work with us too. Anyway, after talking to him for about three hours we knew he was right for us, and could get the sound that we wanted for this album."

DO YOU THINK THE BRITISH TOUR OF "EARTHSHAKER" WAS THE TURNING POINT FOR THE BAND?

"Yes! It helped a heck of a lot and I'll tell you why. It proved to A & M that we were something to talk about. A & M in England phoned their US offices and said, "Hey, do you know what this band is doing over here? We're selling tons of records. They're selling out shows. Things are happening!" We're looking forward to going back this November to headline our tour with ROCK GODDESS."

ONE OF MY ALL-TIME FAVOURITES BY YOU IS "LONELY SIDE OF TOWN". THE LYRICS REALLY HIT HOME WITH ME CAUSE I CAN RELATE WITH IT. IS THAT SONG TAKEN FROM PERSONAL EXPERIENCES BY THE BAND?



Pic Bill Hale

"As a matter of fact, it is something all of four of us have felt down thru the years, since we all grew up in the Bay Area something happens, you leave your home town, you come back and things aren't the same anymore. All the memories you had from the past, start leaving you behind and you realise you're on your own and you're not a kid any longer. Phil wrote most of the lyrics and I too would have to say it's one of my favourites."

WHEN YOU PLAYED READING IN '82, WHY WEREN'T YOU PLACED ON THE LIVE LP?

"That was partially our own doing. They wanted to put us on the LP, without us actually hearing the live tape first. So we felt, if we couldn't hear it first, we didn't want to be involved with it."

THANK YOU FOR TAKING THE TIME TO DO THIS DAVE AND KNOCK 'EM DEAD TONIGHT, OK?

"We'll melt their faces!"

MIKE VERGANE

DIAMOND HEAD



CANTERBURY TALES

A lot has been said about DIAMOND HEAD'S past. Small gigs to festivals. Independent LP's to a record contract with MCA. Their first LP was released last year to critical acclaim. In my opinion it was poor, compared to previous efforts, but it still managed to put them on the map rock wise. At the Donnington bash this year, I managed to have a chat to guitarist Brian Tatler.

I first asked him if they were changing their direction as their latest single seemed to show a marked change? "A bit more classy (who says they weren't?) and original." Did you regard yourselves as forerunners of the New Wave of British Heavy Metal? "One of the first I suppose, but we didn't pick up the same sort of publicity that LEPPARD and then IRON MAIDEN did and we were out at exactly the same time, in fact before most of them, but we didn't quite get the exposure. They all got deals two years before us and now we're around two albums behind most of them." You recorded an LP off your own backs, that must be a bit of a collectors item now? "The White LP." Will you ever put it out again? "No, never, well there were only 2,000 copies with a white label on them and only 1,000 with writing on them (autographs etc.) If we become famous, it'll be the rarest LP of all time." Did you think it would sell that well when you put it out? "No, we thought we'd sell about 2,000, but we sold out in a few days, so we did some more."

Did you hold out for your record deal or just rush into it like other bands seemed to? "Yes, at the beginning we were only offered single deals." Like "Sweet and Innocent" on Media Records? "That was just a Wolverhampton based label, who promised us they would make us big (new wonder boy Robin (Boy) George produced it.) Not one of the majors wanted to commit themselves to a big album deal, so we went to MCA who offered us what we wanted." I heard you had gone to A and M? "No, a couple there wanted to sign us, a couple didn't."

What did you think of your first MCA LP, I thought the production was a bit weak? "If you think the production on that was weak, then the new one's weaker." The producer seemed to ruin the song "Borrowed Time" with all the harmony vocals? "Well, the class came over, it's not all thunderous AC/DC type riffs, it's more soft and subtle. On the new LP, there's tons of different moods and a lot of emotion and not 'I'm pissed off' attitude, more like 'this sounds magnificent.'"

Why did you change the title of the LP from "Knight Of The Swords" to "Canterbury"? "Because we thought 'Canterbury' was a better song." You haven't put any older pre "Borrowed Time" songs on the LP? "To The Devil His Due" is two years old and we've been doing "Knight Of The Swords" live for eighteen months. Anyway, we thought Heavy Metal was fantastic then, now we don't, we've changed since then. I think bands who keep churning out the same stuff must have a lot of willpower." What's

the story behind the leaving of Colin Kimberly and Duncan Scott? "Col just didn't want to do it anymore, he thought it was too much like hard work. There's a lot of pressure on bands and some people just don't want that pressure. I don't like it at a gig like Donnington, but it's all part of being in a band, you can't wimp out, he wimped out a bit in a way on the LP." And Duncan? "We were spending such a lot of time on recording. After a fortnight, we'd got six drum tracks down, so we thought why the hell should we bother? You wouldn't know the hassles we've been through to get the LP to the state it is now, and now it's not as we wanted it." What is it like? "It's really adventurous, we've not just banged down a few songs like we did for the first LP, I mean we'd been doing those songs on the road for a couple of years. This LP, all but two of the songs had been written just before ("Knight Of The Swords", "To The Devil His Due"). What about "Makin' Music"? You'd done that live before. "It's totally different. The whole verse is different and a different bass line, it's a totally different song."

With the two new members, do you think you've gone into a new phase? "Yeah, we never used to worry about the image. We'd just model ourselves on our fave bands, now we're projecting ourselves." How did you get your new drummer? "We auditioned over 110 drummers and he just blew everyone else away, he comes from an Australian band called BIG RED" With the addition of keyboards have you become more orientated that way? "They will set the mood more. They, of course, won't be as upfront as with MAGNUM, GRAND PRIX and bands like that."

Was it your idea to have interviews on the B-sides of singles as you've done it twice now? "We always said we'd do an unreleased track on the B-side, but we haven't been able to do it this time. The interview wasn't the bands idea." Whose was it? "No comment!"

What happened to the Flying V, so long your trade mark? "I think the Les Paul's better, the V's more of a metal guitar. At one stage it was just me and Schenker with them, and now the guy in SAXON's got one and all the European metal bands like ACCEPT have them. Anyway, the Les Paul's got a better sound."

Finally, what plans have you to tour? "We're doing a U.K. tour in October, as well as Europe." What about America? "We're signed to MCA America, so we will be going, though I don't know when." Do you think there's more of a market for DIAMOND HEAD over there? "Only in terms of its size, much more records to be sold!"

Well, that's what it's all about. "Canterbury" is a good LP, even though it does take a few listens to get used to it. I look forward with anticipation for their next move.

STEVE HAMMONDS

MANOWAR

Bernard Doe slips on his loin cloth and jumps into his fur boots to discover the Barbarians of brazen rock!



Following the release of their debut album "Battle Hymns" last year, MANOWAR were proclaimed in their homeland as the ones most likely to save the dying spirit of True Metal in American hearts. In turn they were dubbed in music journals throughout the world as the Barbarian barons of brazen metal sounds.

The idea of MANOWAR first came to light while lead guitarist Ross The Boss was playing in the French band SHAKIN' STREET, who were opening for BLACK SABBATH on a European tour. It was during one of the gigs in England that Ross met bassist Joey DeMaio who was working for SABBATH as a pyrotechnician.

It was then following a friendly competition to see which one of them could play the fastest that the two Heavy Metal veterans decided to form "the hottest rock and roll band in the world".

As well as serving time with SHAKIN' STREET and New York's LYRE, Ross The Boss is probably best known as being a founding member of the mid-seventies punk/metal outfit THE DICTATORS, where he gained a reputation for having the hottest repertoire of guitar licks in rock.

Joey DeMaio too has learnt his trade playing in numerous New York rock bands and at one time played alongside guitarist David 'Rock' Feinstein of THE RODS fame, and Ronnie James Dio in the now legendary ELF. It was whilst playing in a band called THUNDER that Joey DeMaio's music career nearly went up in smoke quite literally, when during his bass solo a row of flash and smoke bombs went off prematurely setting on fire his fringed costume. DeMaio suffered severe burns which put him in hospital for two months, during which time he underwent countless hours of physical therapy before his hands were supple enough to play his bass guitar again.

In comparison vocalist Eric Adams musical career started with a bang, when as an 11 year old his band THE KIDS, had a Number One hit single in Spain of all places. Adams portrays his wild man of rock'n'roll image both on and off the stage. He spends much of his spare time in the woods hunting wild game, a hobby which probably stems from his former occupation of a butcher and meat cutter.

Drummer Scott Columbus is the newest member of MANOWAR. He replaced Donnie Hamzik who beat the skins on the "Battle Hymns" album. To say that Columbus, who is said to have been kicked out of all his previous bands for playing too loud, was brought up on Heavy Metal would be an understatement as he used to work in a foundry pouring liquid aluminium heated to 1200 degrees fahrenheit!

Last August saw the release of the bands second album "Into Glory Ride". Those of you who read my review of said album in the first issue of METAL FORCES will know that I personally find MANOWAR's barbaric metal on vinyl rather weak and disappointing to say the least. Well, no sooner had the last issue of FORCES come hot off the press, than into London from New York jetted Joey DeMaio. It also gave me a chance to ask him some questions and in particular what he thought about my comments regarding "Into Glory Ride".

As you know from my review, I was disappointed in the album. I found that the songs were too long and monotonous.

"Yes, the songs are long, but that is the way we want it. Really the tracks are like mini-operas. It's no good us playing short three minute numbers. We need the time to express all we want into a song. You can't run a horse race over 10 yards of ground."

Maybe, but you talk about 'playing louder, harder and faster' than any other band. The album falls well short of that statement.

"Well, we certainly play loud and hard. By faster I mean individual playing - fast guitar playing, fast drumming - I'm the fastest bass player in the World! Short fast songs are for headbanging bands. Just what is Heavy Metal? The word HEAVY means something that weighs a lot and is difficult to pick up, and METAL is a substance such as iron or aluminium. A ship is HEAVY and is made of METAL, but that just cruises along in its own time, crushing all that gets in its way, and that's what MANOWAR is about.

We want to be different. If all the other bands started playing longer, slower songs then we will start playing short, faster numbers."

How has "Into Glory Ride" been received generally?

"Very well, we've been very pleased with the response to the album, even the critical reviews. It means we are being noticed, which is what we want."

I must admit that despite my criticisms, I like the track "Defender" - it's something different, but you decided to leave it off the album and release it as a 12" single instead. Wouldn't it have been better to leave your strongest song on the album?

"No, not really, like you say, "Defender" is something different and I wanted to make it something special by releasing it as a single."

"Defender" of course features Orson Welles who also appeared on "Dark Avenger" from your first album. How did he become involved with MANOWAR?

"When we were recording "Dark Avenger" we were using Eric's (Adams) voice, but we wasn't happy with the results, it wasn't giving the effect that we were after. So we said to Bob Currie, who incidentally was the man who discovered MANOWAR, someone who sounds like Orson Welles, why not get Orson Welles. Orson looked at the lyrics and agreed to do it, which really knocked us out! When he came down and recorded "Dark Avenger", he also narrated an intro tape for our live show, which was something he suggested himself."

Whose idea was it to sign your new recording deal in blood?

"That was my idea, I just felt we should show the people that we were prepared to give a little blood to the cause of Heavy Metal."

A year or so ago, there was a lot in the music press ('Sounds' in particular) about your rivalry with TWISTED SISTER. Was this something that was just blown up for publicity?

"Totally! I've never even met the band. I don't know why the press made up the stories. Maybe they just thought it would help sell papers. I don't know."

I've heard some of TWISTED SISTER's music. I believe they have a couple of albums out and are gaining quite a lot of success. Well power to them, I wish them well.

You're coming over to the U.K. to play gigs soon. How about the rest of Europe?

"No, not this time, we want to concentrate on England first."

So making it big in England is your main goal then?

"Oh yes, definately. To us England is Heavy Metal. The English audiences are the most critical. If we can't make it in England, then it's not really worth carrying on."

Would you consider setting up base here?

"Yes, eventually we hope to come and live in England."

What's the music scene like in the U.S. at the moment?

"Pure shit! When I say shit, I don't mean the kids, I'm referring to the fuckin' people that run the business - they just don't understand what the HM fan wants. That's why we are on a campaign to wipe out all False Metal."

Just exactly what bands do you class as "False Metal"?

"I don't have to name bands, we would be here all night if I just began to. You know who I mean."

What are your own musical influences?

"I haven't got any. I listen to a lot of classical music, but I'm not really influenced by it."

What about favourite bands?

"MOUNTAIN... CREAM... BLACK SABBATH ..."

So you've been brought up on Heavy Metal then?

"Oh yeah, I eat HM, sleep HM, live HM... there is nothing else, is there?"



ANVIL

March Of The Canuks

American bands tend to fall into the trap of trying to sound right for FM radio and the 'Megabuck' syndrome Canada, too, has produced many bands in that vein, who in all honesty sound like A.N. Other rock band. So when a friend lent me a tape of an LP called "Hard 'n' Heavy" I was most impressed by a band who played Heavy Metal in a way the LP title suggests.

Now, that first LP is good, but "Metal On Metal" was the LP that had me grinning all the way to the Marquee last September, when ANVIL played just about the best gig that any band put on there last year (including Y & T and SISTER). I mean, there isn't a metal skinbasher that can hold a candle to Rob Reiner for a start and very few bands have as tight a sound or strength of material that ANVIL possess.

So it took another nine months before ANVIL trod the boards in the UK again, blowing away MOTORHEAD at just about every venue in June and then playing one of the best sets at Reading this year. I mean, they even did an encore! Three days after that ANVIL decided to demolish the Marquee as they had done the year before.

The band seemed in a happy, confident mood before the gig, and I managed to ask Lips a few things whilst the support band were boring everybody!

What was your impression of Reading?

"Well it was pretty good, apart from those assholes that threw stuff, but then again that's sort of traditional at Reading, isn't it?"

The reception was better at Donnington, tho'...?

"Yeah, it was pretty good down the front, 'cos we we're on the same stage that SABBATH were gonna be on, so we got the Metal fans right in front of us."

Further back (about 40 yards), the crowd didn't seem all that interested, but I think the poor sound had something to do with that. Are you aware of the bad sound while you're onstage at an open air gig like that?

"Well, I think we're gonna have to get a new sound man! The sound was OK on stage, but when we did Leeds with SAXON everything was really bad, I couldn't hear anything at all and with the stuff we play that can fuck up the timings and stuff like that."

Are you gonna headline next time in the UK or support again?

"I think we should be able to headline some places next year, 'cos there aren't many bands we can support."

At Reading you said, "See you next Spring". Did you mean that?

"I don't know why I said that, 'cos honestly I don't know when we'll be coming back. It seemed like the thing to say at the time!"

What else have you got planned?

"We're on our way to Japan to play five headlining gigs. We're really popular out there, and then I think we'll do some U.S. gigs."

You haven't played much in the States, have you?

"No, it seems that a few areas, (New York/New Jersey) really like us, so we'll try and play a lot there and maybe try to get on a major tour."

What about the next LP?

"We'll be recording those Japanese gigs and maybe some others for a live LP to come out early next year."

Great, a double I hope..?

"I would think so, 'cos our show has some longer than normal stuff like "Pussy Poison", so it really depends on how the gigs and recordings go."

Is the elusive "Backwax" track ever going to see the light of day?

"That's very doubtful. It was gonna be the B-side of the single ("Make It All Up To You"), but that all fell thru'."

Is it something to do with the content of the song?

"Yeah, I mean, if you think "Butter Bust Jerky" and "Motormount" are disgusting, you'll be shocked by "Backwax"!"

No chance of doing it tonight?

"I don't think we've rehearsed it for ages, but we've got so much stuff we want to play that really turns us on anyway."

"March Of That Crabs" is a great opener...

"Well, the main reason to do that first is so our sound man can get the balance of the instruments right before he has to worry about any vocals!"

Well have a great gig tonight, and thanks for the chat...

"That's O.K. Is there anything special you're looking forward to hearing?"

Need I say it, "Pussy Poison" of course!

"Oh, we'll never drop that one!"



Well, after that it was nearly time for the gig. This was to be my fifth sighting of ANVIL, and I was confident that they would surpass themselves yet again. As Lips said "March Of The Crabs" got things going and that led into the Gonzoid-Monster attack of "Mothra". Lips rapped his way thru' the middle section while Rob Reiner and Ian Dickson held together a pounding rhythm at the back.

The sound wasn't as loud as last year, but was perfectly clear, and with the crowd going berserk from the start, a classic gig seemed on the cards. The band then lashed into some stuff from the "Forged In Fire" LP, before the pounding of "Metal on Metal" shook the Marquee to its foundations. Following that was the Piece de Resistance. You've guessed it - "Pussy Poison"! An 'instro-mental' as Lips calls it. It begins with the man coaxing shrill feedback from his Custom V in time-honoured Nugent fashion, until the rest of the band join him for a riff in the "March Of The Crabs" mould. After that it's Rob Reiner's drum solo.

What can you say about it? The guy is crazy and has got to be the best metal drummer I've seen. Along with Vinnie Appice, he's got it all sewn-up. Speed, power and incredible stamina make his solo something to look forward to when the live LP comes



Pic Martin Sexton

out. After that, ANVIL hit overdrive, "Jackhammer" ran straight into "Heatsink". The pace dropped for "Stop Me" which featured Dave Allison's vocals and the band's latest anthem "Forged In Fire".

Only one song could follow - "Bondage"! The Lips-Reiner duel was as breathtaking as ever, leading into the vibrator solo and a series of licks from everywhere as Lips jumped into the crowd, putting his V way out of tune in the process! "Winged Assassins" was the only encore, and had Lips just singing as he was still far from in tune, and that was it - 80 minutes of the best in Heavy Metal.

Afterwards, I was left wondering why ANVIL haven't made it further in this country, and I'm afraid I can't really come up with an answer. It seems to be that many so-called 'Heavy Metal' fans don't really like their metal that heavy, but prefer more tranquil, MOR stuff. Everyone is entitled to their own opinion, but, like MONOWAR, ANVIL are four extremely talented musicians (rare in HM circles!) who play the heaviest metal around. Maybe I'm biased, but to call yourself a HM fan must surely mean you like HM, and if you like HM how can you dislike ANVIL?

ANDY ADAMS

Cutty



Maritime
Rock'n'Roll

Here's another band to add to the list of aspiring German Hard Rock talent. They've just released a four track EP/Mini album on their own label and look destined to progress up the ladder.

From the Federal Republic's capital of Bonn, CUTTY SARK was formed as long ago as 1976! Helge Meier the bassist is the only remaining founder member. Brothers Conny and Michael Schmitt joined in 1979 on vocals and drums respectively, whilst Uwe Cossmann, the promising guitarist in the band completed the present line-up in the winter of 1981.

Though not looking like an archetypal Heavy Rock band, they're all excellent musicians who gell well together to bring about a British type of Hard Rock sound. Influenced by ZEPPELIN, HENDRIX, DEEP PURPLE, RORY GALLAGHER, SCORPIONS, SAXON (Do CUTTY SARK drink tea by the ship load?!!) and IRON MAIDEN, the only similarity is that Conny has a superb Bruce Dickinson style vocal delivery that'll surely get CUTTY SARK noticed, if for nothing else!

After promising gigs around the North Rhine Westphalia area of West Germany in 1982 and early '83, they went into Dierks Studios in July with Gert Rautenbach (noted for his work with SCORPIONS, SAGA and the German Rock programme on T.V., the superb 'Rockpalast') and produced the mini LP 'Hard Rock Power', subsequently released in September.

CUTTY SARK's Manager and near enough fifth member of the band, Bernd Gelhausen says of the project "We named the thing 'Power Rock', it's not Heavy Metal. Up to now, we have'nt signed any contracts with major record companies, so we conduct all business ourselves. For most people the live show is much better than the record". So fans in the U.K. and U.S. are yet to see the full capabilities of the band.

CUTTY SARK are currently "on tour" in Germany and have been getting amazing reactions when tracks have been played on WDR, SWF, Radio Benelux and BFBS (the latter only on the awful "Monday Rock Show" hosted by Jon Bennett). Tony Jasper's "H.M. Show" was taken off the air after three years as BFBS' bosses reckoned that not enough people listened to it! (All I can say is Bollocks to them!)

Sark



To contact CUTTY SARK and to inquire about how to obtain the mini-L.P. with your own currency (if using Deutsch Marks, it costs 12DM plus 5DM postage and packing to the U.K.) then don't hesitate to write to:- Bernd Gelhausen, Goetheallee 36, 5300 Bonn 3, West Germany.

DAVE REYNOLDS

HOLY SAVAGE

Steve Hammonds Talks To Vivian Campbell

DIO have been picking up a massive support since their debut LP "Holy Diver" was released. The band was put together when DIO left SABBATH, who he seemed to be going so well with, perhaps he thought it was time to go on his own, as he had also been with RAINBOW and picked up some fans there. The band consists of Vinnie Appice (ex SABBATH), Ronnie, Jimmy Bain (RAINBOW/WILD HORSES) and new find Vivian Campbell on guitar, whom METAL FORCES caught up with at the Donnington festival. I firstly asked him what had happened to the excellent SWEET SAVAGE? "They're still going strong with even more line-up changes, they have now got David Gaynor (from GIRL) on drums, but I honestly don't think they're going to do anything, because they sound too like LIZZY. That's the problem, it isn't lack of talent, it's lack of enthusiasm. We did a lot of tours with LIZZY and other bands, but it was a lack of management and Ireland's a very barren Country for bands, you have to move over to Britain. I really don't think you're going to hear much more of them in the future." How many singles did SWEET SAVAGE release? "Several, I don't know how many, some were released in different countries throughout Europe. We could have done as many as four or five." How did you get involved with Ronnie Dio? "I met Jimmy Bain years ago and I have known him for quite a while. Ronnie and Vinny came over to the U.K. to look for a guitar player and I had given Jimmy a cassette of my playing, and he got me together with Ronnie and I was the only guitar player they auditioned, so I got the gig. I was very lucky." Do you prefer playing with DIO than SWEET SAVAGE then? "Oh yes, it gives me more exposure, it's much better. I'm playing with better musicians. It's strange because in SWEET SAVAGE I was in charge. I formed the band after I left school, myself and the bass player were the two men who made the decisions, whereas in DIO because I'm the most unknown, I don't generally say a lot. Ronnie makes most of the decisions, I don't resent it either, he has the experience. It's strange coming from a band that is virtually unknown, it's a hell of a leap like cold to hot, it takes a lot of getting used to. The band works really well, unlike a lot of bands I've seen where there has been a lot of tension. Maybe in five years it'll be a lot different, so far it works, even though I'm the new guy I'm shown a lot of respect."

The DIO set seems to be padded out with a lot of SABBATH/RAINBOW songs, do you feel they are still valid? "I love playing them better than DIO ones, not because I think they're better than DIO songs, but because we wrote, recorded and rehearsed the songs time and time again. It maybe OK if we didn't play them for a year, but to me it's refreshing to play that SABBATH stuff, as I haven't played it a lot before. Also, there are two reasons we have to play those songs, one is because we're a new band and have to do them otherwise we would have to do the whole LP and I don't think some of it's suitable to play live and the second reason is that I think we have a right to, because we have two guys from both SABBATH and RAINBOW and what's more they were songs that Vinny, Jimmy and Ronnie were all involved in, and people want to hear them again. I don't think Ronnie's trying to live on past glories." Why don't you do SWEET SAVAGE songs then? "There are in fact four songs on the "Holy Diver" LP that are SWEET SAVAGE songs, they are songs that have been changed with different vocals. Some just use parts of songs. "Lady Marion" is "Rainbow In The Dark" practically note for note."



Pic Wilf

What do you think of festivals like Donnington, the sound and that? "It was awful, it could have been so good, I don't like festivals anyway because, I don't think they're worth the money because many people can't see or hear. WHITESNAKE will be OK, because it will be at night and they'll have effects, all the bands before have no chance because everything's hired (Amps, Kits). Vinny's drum kit was rubbish. You've got to go on there and organise everything while you're still playing, it's chaotic! I like playing live, but I hate doing it in half measures like Donnington was. The idea of festivals is like communism, they don't work in practice, the wind blows the sound, too many bands, it just doesn't work. I prefer playing indoors, I get annoyed because you can't do your best. I would prefer them to see DIO headlining."

What have you been doing before Donnington? "We've been opening for AEROSMITH in the States, we did eight shows with them." How well did you go down? "Very well, it was all our crowd, definitely, about 70 per cent of the audience were wearing DIO shirts. They had come to see Ronnie not AEROSMITH, the crowd wanted Heavy Metal and AEROSMITH are certainly not that."

What is the story behind the unreleased track on the single? "Well, Phonogram came and asked us for a B-side and we went into the studio with no idea what to do, and it just came about and we recorded and mixed it in 36 hours." Will it be on the next LP, and how do you think it will differ from the last? "No, the new LP will be different, "Holy Diver" was a bit basic, the new one will be recorded around Christmas and maybe out around May. After that I'll be doing some stuff with Phil Lynott, probably a single, although I don't know when it's going to be released. Also, I'll do a track on his LP with John Sykes, a real guitar track." Where did you learn to play guitar? "Well, judging by the way I played today, I may give up! Marc Bolan was my first idol, and also Gary Moore. It's not just because he's Irish, I think he's the ultimate guitarist, I don't think I've got my playing together within the band. When I come back, it'll be more together!!"

METAL ON VINYL

TRUST

Trust
(Epic France 25666)



Out of nowhere comes TRUST's fourth album. This time round, only one side of the record is to do with politics, whilst side two springs our old Metal pal Satan on us once again (zzz). Not having spoken French since I was 15, I have to guess that the main theme of side one appears to be Anti-Soviet and Pro-Polish (judging by the cover). At the time of writing I'm unsure whether Clive Burr bangs the skins as no line-up credits appear, but Bernie, Nono and Moho are there, so all seems to be well again in the TRUST camp.

The record is by far TRUST'S most pleasing and coherent work to date, full to the brim of powerful guitar and venomous (oops!) vocals.

Side one motors off with 'Par Compro-mission', a straight ahead plodding rocker with a well filled out sound, but not one of the better TRUST cuts. 'Varsovie' on the other hand is superb, obviously Anti-Soviet as it discusses the Polish problem with plentiful mention of Solidarity and Hungry, Czechoslovakia.. the track features nice touches of guitar play, strong drumming and vicious vocal delivery.

There seems to be something of a slight MAIDEN influence (Clive Burr?) within 'Les Armes Aux Yeux' and 'Le Pouvoir Et La Gloire'.. the former being best described as a TRUST ballad. 'Ideal' is something of a commercial number, also featuring an unwelcome saxophone.. oh well! It's not a bad little number though.

Side two is Satan's side.. a total departure for TRUST, previously content with raving about politics the World over (yes, even Thatcher got a roasting on 'March ou creve').. TRUST though seem content at singing against the evil one, rather than with him. What would Bon say?!

There's four cute - 'Purgatoire', 'Le Pacte', 'La Luxure' (all featuring heavenly choir sounds) and 'Le Jugement Dernier' which opens with beastie noises and a blistering Nono riff, typical TRUST in sound and given good production from Andy Johns... you just see.

DAVE REYNOLDS

LEATHER ANGEL

We Came To Kill
(Miami 1982)



Well, lovely cover I thought - wonder what the music's like? Four very attractive (to say the least) ladies, playing very Heavy Metal -and from the U.S. Bit of a daunting prospect! However, on the whole, LEATHER ANGEL have come up with a pretty good effort. Not brilliant by any means, but this six track mini-LP shows a lot of potential and is worthy of any serious metal fan's LP collection. It's very very heavy, and original as well, which has got to be full marks in their favour. There is no really stand out track (except possibly the guitar solo on 'Whole Lotta Love' - Yes, the ZEP classic!) but this is one of those records where the total is better than the sum of it's individual parts.

The only criticism I have lies with the drumming of all things. I have no doubt Krissi North is a very capable drummer, but the production here makes her sound out of time on at least two occasions and that will not do. Biggest surprise of the LP must be the amazing axework of Debbie Wolf - a cross between Eddie Van Halen and Brian May I think, but far better looking than both.

It appears as though LEATHER ANGEL will push themselves on looks as much as music. I reckon they win on both counts.

DAVE CONSTABLE

LE MANS

On The Streets
(Shrapnel Records 1010)



Of all the recent Shrapnel releases I must admit that this was probably the album that I was least looking forward to hearing. However, to my surprise "On The Streets" turns out to be a really good package of hard rock tunes, that owes a lot to the fine production work of Mike Varney. The result, a clear polished sound that loses none of LE MANS hard hitting rawness. An essential ingredient for any HM/HR band.

The fast'n'heavy "Live To Rock" opens the proceedings and pretty much sets the pattern for most of the album. "Outside Lookin' In", "Get Him Out Of Here", and the RIOT sounding "Nervous Breakdown" all being delivered with similar precision. However, the title track (side one's other cut) is a little too one paced for my liking.

Side two is even better and features some excellent twin lead breaks from Derek Frigo and Josh Ramos most noticeably on "Hard As Rock" and "Computer Defense". "Take Me Down" is only really mediocre commercial rock, whilst Ramos again shines on "Hells Halls". This track also brings to the fore the aggressive raw vocal style of Peter Marrino.

A good debut album, from a good band who hold great potential for the future.

BERNARD DOE

MOTLEY CRUE

Shout At The Devil
(Electra)



"Too Fast For Love" was one of the best albums of '82, but with "Shout At The Devil" the CRUE have possibly come up with the major label metal LP of '83.

This is a real killer! We all knew MOTLEY CRUE had massive potential, but to fulfil it with only their second release is no mean achievement.

From the eerie spoken introduction of "In The Beginning" the album explodes into the authentic title track. This and the second on the side - "Looks That Kill" are two of the catchiest HM toons for many an album.

The subtly titled "Bastard" (what a single, eh?) follows with some mega high speed riffing. Headbanging a plenty will be this songs trademark.

The last track on side one is possibly the one song to cover in the known universe. But MOTLEY CRUE turn "Helter Skelter" -the BEATLES worst song? - into a minor classic - stamping their own individual style across it with true power.

Side two starts with another heavy sing-along in "Red Hot" - with a grinding riff that's almost impossible to ignore. "Too Young To Fall In Love" is up next and would be a good UK single - it would probably chart in the lower reaches of the Top 40 -not to say it is bland mind you- just heavy pop.

The other songs making up this mega platter- "Danger", "Knock 'em Dead Kid" (not the old TROOPER number -this is far superior!), "Ten Seconds Till Love" and the instrumental "Children Of The Beast" are all fairly awesome, making this LP an indispensable buy. The question now is - Whence Cometh the UK tour?- Get over here CRUE, and soon!

DAVE CONSTABLE

TOKYO BLADE

Tokyo Blade
(Powerstation -AMP 1)



Whatever happened to the NWOBHM? To many peoples ears it's truly dead and buried. Well, if this is true then TOKYO BLADE will certainly be at the forefront of the NWOBHM revival with this storming debut album.

As with many of todays young HM hopefuls the material on show here is flowing with IRON MAIDEN influences, the being the fact that TOKYO BLADE do it far better than most.

Formerly known as GENGHIS KHAN this Salisbury quintet already have three singles to their name. The latest being "Power-game" which opens side one of this platter - a fast paced heads down no looking back number reminiscent of MAIDEN in their heyday. "Break The Chaim" continues in the same vein, whilst "If Heaven Is Hell", the bands first single, is one of those metal with melody gems that boasts a chorus line that is inbedded in the brain forever after just one listen. "On Through The Night" (really original song titles these!), a strong medium paced rocker closes side one and again gives a fine display of TOKYO BLADES metal with class.

"Killer City", the first of four cuts on side two is another fast, heavy riffer, followed by "Liar", a more melodic rocker that reminds me a lot of HEAVY PETTIN.

"Tonight" in all honesty is a bit of a commercial plodder and is my least favourite track on the album. However things are restored with "Sunrise In Tokyo" and yet another metal extravaganza of furious riffing and soaring lead breaks that fade out into a crazy rendition of "In The Blue Ridge Mountains Of Virginia". Hardly Heavy Metal, but who cares?

TOKYO BLADE may score zero for non-originality in song titles, but they certainly gain full marks (well 9 out of 10 anyway) in my book for producing the best British HM release of the year.

BERNARD DOE

HAWAII
One Nation Underground
 (Shrapnel Records 1009)



This album has to be the ultimate in Power Metal. Revving up at 100 mph with "Living In Sin", this album just gets faster and faster, heavier and heavier. There are a couple of exceptions - "Silent Nightmare" and "Escape The Night" are only average medium paced rockers (by HAWAII's standards anyhow) and are really quite forgettable, especially the former, whilst "You're Gonna Burn", although fast and furious is of only mediocre quality. However, the title track together with the opener saves side one from being a total let down. Don't be fooled by the slow intro to "One Nation Underground", once this track gets going it's guaranteed to make your ears bleed and more!

Compared with side one the flip side is a classic. Opening with "Nitro Power" it's a case of "speed is the essence" all the way. "The Pit And The Pendulum" follows with its sheer speed and aggression. There's no doubt that the brainchild behind HAWAII, Marty Friedman, is the world's most talented exponent of Power Metal guitar playing and on "The Pit..." he excels himself beyond belief. Indeed if it wasn't for the poor vocals this track would even come close to challenging METALLICA'S "Whiplash" for the classic metal track of the year award.

I've always thought that HAWAII have been a bit weak in the lead vocal department and I'm afraid Gary St Pierre, who incidentally has just left the band, is no exception.

"Secret Of The Stars" and the titanic instrumental "Overture Volcanica" conclude the mayhem of side two, the latter creating a frenzied wall of sound that only HAWAII know how.

To sum up. A good album, but let down by poor vocals and a disappointing side one. If Marty Friedman can get the chemistry right, the next album should be a total killer.

BERNARD DOE

BLACK SABBATH
Born Again
 (Vertigo)



To be quite honest I was pretty apprehensive about this L.P. I mean Gillan n' Sabbath had to be a joke, right? WRONG! As soon as the stylus hit the wax I was shocked! "Born Again" is a very good L.P. alright so Gillan may not be the perfect frontman for the Sabs (Denim Jacket & Bongo Drums?) but it's not likely he's about to pack his bags and leave, so it's up to SABBATH fans to accept him!

Side One contains the L.P.'s greatest moments and is nigh on faultless! "Trashed", "Disturbing The Priest" and "Zero The Hero" are all excellent with Tony Iommi providing the thick riffs while Geezer Butler and Bill Ward contribute the thunderous rythm section!

Side Two, well that's not so hot. "Born Again" the opener becomes rather tedious after a while due mainly to Gillan's continual moaning and groaning but my faith in the album is soon restored with the following tracks "Digital Bitch" and "Hot Line" two of the L.P.'s heaviest tracks (and I mean HEAVY!). "Keep It Warm" the album's final track is rather weak in comparison to the rest of the material but as always Tony Iommi adds some great guitar playing!

All in all, "Born Again" is an excellent debut for the new line-up and if they can better this material on the next L.P. then they may conquer the world yet again!

GRAHAM BARNELL

JOE PERRY PROJECT
Once A Rocker Always A Rocker
 (MCA)



Joe Perry is back! After nearly two years of waiting since his excellent "I've Got The Rock 'n' Rolls Again", he has produced another stormer. Out have gone all his old backing band and in have come three fresh new faces. The singer, Cowboy Mach Bell looks like a Heavy Metal "Barbara Cartland", but he definitely delivers the goods.

Side one kicks off with the title track, a nice guitar riff at the beginning, then it's heads down rock from there on. "Black Velvet Pants" follows with some great saxophone playing from Jim Biggins. Next up is one of my favourite tracks on the LP, "Women In Chains", it starts off with Mr Perry plucking at his Strat, then it's straight into the no nonsense balls to the wall rock. Mach Bell does in places remind me of Steve Tyler. "4 Guns West" and "Crossfire" close this side. I think "Crossfire" sounds the closest to AEROSMITH since Joe Perry left them. The guitar work is very similar to "Walk This Way" at the beginning and some fine sax playing at the end.

"Adrianna" starts the flip side off, then straight into "King Of Kings" which is about a whore, and has a real wicked bass solo in the middle. The next track is the only disappointment on the album. It's a remake of the old T.REX hit "Get It On". As much as I like T.REX, this version sucks a big one. Then it's straight back to the rock'n'roll with "Walk With Me Sally" sounding like "Long Tall Sally", it also has some great honky tonk piano playing and Joe really shines through with some shit-hot soloing. The LP finishes with "Never Wanna Stop". As they say, all good things have to end, which is a shame, because this is a first class rock LP, not all out Heavy Metal.

I urge every rock fan to check it out.

DAVE SHAW

THOR
Unchained
 (Mongol Horde)



This could have been so bad. I mean this guy had an LP out many eons ago (on a label that escapes me), that was total junk. So what has happened? THOR has delivered a 6 track mini-LP of pure pop-metal (heavy though) mastery.

Clear stand out is "Anger" - destined I feel to be a classic, whilst "Rock The City" the following track has one of the catchiest hooks of the year (it owes absolutely nothing to WRATHCHILD by the way!) Side two has a couple of more semi-classics in "When Gods Collide" and "Death March" (get the drift- definite MANOWAR connections I think). The only minor let down is the opening track - "Lightning Strikes Again" which harks back to his first disastrous vinyl offering. "Lazer Eyes" on side two is also not too clever, but overall THOR has come up with a goodie this time around. Just as a footnote this has to have the most over the top, grotesque cover of the year - check it out to see what I mean.

DAVE CONSTABLE

WAYSTED
Vices
 (Chrysalis)



"Vices" is one of the most eagerly awaited albums of the year for me having always been a fan of Pete Way "Dementia" I and UFO circa Mogg/Schenker/Way/Raymond I was expecting this album to be a total Skull Crushing/Balls To The Wall affair and side one was definitely up to my expectations!

"Love Loaded" kicks off side one and a wonderful piece of Raunch n' Roll it is too, reminiscent of prime time UFO! Next up is the weird but wonderful "Women In Chains", "Sleazy" follows sounding rather like U2 crossed with UFO. Great stuff!

"Night Of The Wolf" closes side one and what an awesome track it is, an absolute superb piece of Blistering Metal! with Ronnie Kayfield adding some astonishing lead breaks while vocalist Fin provides some great Mogg type vocals but star of the show must be Frank Noon who adds a truly immense drum sound!

Pete Way really has found himself some of the best new musicians around in Fin, Kayfield, Noon and even old veteran Paul Raymond adds some tasty Keyboard passages. Side One of "Vices" shows off their talents superbly, Side Two on the other hand is utter dirge, most of the tracks are second rate WHO and STONES rip offs and the band have committed the ultimate sin in covering a JEFFERSON AIRPLANE song YEUK!!

If Side Two had been as good as One, this album would have been superb instead of Good, buy it anyway just for "Love Loaded" and "Night Of The Wolf"!!

GRAHAM BARNELL

SORTILEGE
Sortilege Mini LP
 (Rave On Record RMLP 003 Import)



Handed to me by Stefan of AARDSCHOK, this is the French band's debut vinyl waxing on the same label that brought you MERCYFUL FATE'S "Corpse Without Soul" offering. FATE's record was good, but these French Furies are even better.

It must be pretty obvious to you that I'm a bit of a sucker for German and French Heavy Metal bands even if my record collection is 3/4 North American and that I consider ANGEL to be the greatest band ever, but we can't all be perfect.

SORTILEGE are one of those real balls to the brick shithouse type bands, full of heavy riffs, screaming Halford-esque vocals and lots of banging and crashing (as opposed to thrash n' bash bands)

There's five tracks here: 'Amazone', 'Prog-eniture', and 'Gladiateur' on side one, with 'Sortilege' and 'Bourreau' on side two, all very heavy and typically European sounding metal. Out of the five, 'Amazone' and 'Sortilege' are the best and probably heaviest tracks.. well worth dipping into your pockets for. Check out this mini-LP.. it shows that France is at last bringing out some rich milk from it's metal bosom.. and in SORTILEGE they have an excellent pint!

FOOTNOTE: A second version of the album with English vocals will be available shortly, also on RAVE ON RECORDS.

DAVE REYNOLDS

RANDY HANSEN
Astral Projection - Live
(Shrapnel Records 1011)



This has to be the most puzzling release of the year. An album of Jimi Hendrix compositions (not forgetting Dylan's "All Along The Watchtower") performed live at the Keystone in Palo Alto.

Now Randy Hansen you may remember has a self-titled album out some three years ago. Although by no means a masterpiece, the album did however indicate some potential with his Hendrix inspired guitar work, most noticeably on "Champagne And Cocaine" and "Millionaire". So why release a follow-up which is filled with cover versions? It must be said that versions of "Purple Haze", "Foxy Lady", "Stone Free", "Red House" etc etc... are all well rehearsed covers displaying Mr. Hansen's guitar playing talents to the max with a tight rhythm section from Jeff Pilson-bass and Mark Nelson - drums, but apart from those present at the gig and Shrapnel collectors, I fail to see who would be interested in paying out hard earned money on this slice of vinyl. I mean would, say, a MOTORHEAD or a JUDAS PRIEST fan buy an album by an unknown quantity that was full from beginning to end with covers of their heroes materials? Hendrix fans, old and new, will surely already have the originals of the great man's work on countless compilations and live recordings.

This release suggests to me a lack of confidence Randy Hansen has in his own material, which is sad because Robin Trower, Frank Marino and numerous others have proved that you gain success by sounding like Hendrix yet still manage to create your own identity along the way.

"Astral Projection" - a fine tribute, but purely for collectors only.

BERNARD DOE

VOPOS
Conquer
(Solid Gold)



When does Heavy Metal become Punk, but still remain Heavy Metal? Not with, HANOI ROCKS or LORDS OF THE NEW CHURCH, that's for sure. However, VOPOS appear to have come close with their debut LP. Certainly not a commercial HM album, but one that's going to appeal to all die hard FATE and METALLICA freaks for example and well worth a listen for anybody else into fast heavy music of any description.

The first track says it all really. "Hard and Loud" is a great opener, just too fast for your average Headbanger, but still restrained enough to be listenable, and the lyrics (pretty meaningless) are sung rather than screamed.

Next up is more of a thrash number in "Tonight", but still enjoyable. More traditional speed HM follows with "In The Book", whilst "Nuclear War" (some hidden meaning here perhaps) is the lowpoint of side one, being akin to early BUZZCOCKS meets STRANGLERS. Pretty bad this one.

The side closes with "Warrior" which is so damn fast it is over before beginning (good guitar though).

Side two is less interesting with the LP's title track standing out as the highpoint, although "007" is also worth a mention. The side also contains a witty little ditty called "Speedbanging Babies" - amusing but not too amazing.

Still, overall a good debut, but I feel the band must decide which direction to take - HM or Punk. If it's HM they have potential. If Punk then I don't care and this LP will serve as a testimony to what could have been.

DAVE CONSTABLE

SLAYER
Prepare To Die
(Rainforest)



The Lone State, that's Texas to you lot, has offered us many things like Cowboys, Oil and a Soap Opera. Now add SLAYER to the list. This 5-piece from San Antonio has produced a steaming slice of vinyl.

Side one opens up with "The Door", 52 seconds of thunder and lightning and ghoulish noises, then straight into the title track. This reminds me of RIOT and the track "Warrior". The singer, Steve Cooper has a great vocal range, he can go from a whisper to a very high pitched scream. "The Final Holocaust" closes side one, and includes some fine lead work from Art Villareal who lets rip with some tasty lead breaks.

Side two opens with "Unholy Book", which is my favourite track, if your speakers haven't blown already then they will do with the next song. "To Ride The Demon Out", something you imagine EXCITER or WILD DOGS doing, it's that fast.

Overall I found this 5 track mini-LP very enjoyable. I have only one criticism - drop the Satan image!!!

DAVE SHAW

SAVAGE
Loose'n' Lethal
(Ebony)



What a surprise! This LP could have gone virtually unnoticed if it had not been picked up by Mike Shannon down at Shades in London. What an excellent album he has discovered here. SAVAGE whose debut single - "The China Run", appeared last year without much ado, have arrived with a bang. The potential was there - that could be seen from their support slot with MERCYFUL FATE in London earlier this year, but this LP is so gloriously heavy!

"Let It Loose" - the opening track, is a classic example of SAVAGE power. A riff not dissimilar to DIO'S "Stand Up And Shout" introduces a mega song with vocalist Chris Bradley truly letting loose in believe it or not - Dave Lee Roth style. "Cry Wolf" is another great rocker - good headbanging material, as is the next track "Berlin". Closing side one is a slightly weaker track in "Dirty Money", but I'm sure this is stronger live.

Opening side two is "Ain't No fit Place" - the "piece de resistance" as it were. From a subtle opening the song goes for metallic death consuming the listener with awesome energy.

After this, it's all a bit of an anti-climax, although "The China Run" stands up far better when put in the context of an LP format.

So there you have it. A very strong debut which well deserved the 'Shades' title of Album Of The Month for September. Let's hope the future for the band is as rosy as this LP promises. On this current form I can't see them fail.

DAVE CONSTABLE

CUTTY SARK
Hard Rock Power
(Bernie Records Mini-L.P.)



When I first put this on my turntable I really thought it would be very average, run of the mill rock music. I was proved wrong. This for track production from CUTTY SARK is superb! What makes the record so memorable is the fine guitar playing of Uwe Cossmann, a man to watch out for as he plays with such maturity. Added to this, the Bruce Dickinson like vocals of Conny Schmitt and a more than just capable rhythm section in Mike Schmitt and Helge Meier and you've got the beginning of what should be a successful future in the world of Heavy Rock.

Given a very full production job, the title cut and opening number has a chorus that reminds me slightly of FARGO, but that's where the German H.R. scene connection ends for I can see this record going down a storm with American headbangers, it's both melodic and hearby at the same time. The main rhythm of the title track is similar in style to OVERLORD's "Blame It On The Kids". "Fire and Ice" (thankfully NOT the Pat Benatar song) opens with a mood setting riff from Uwe, and is possibly the most atmospheric track.

Side two contains 'The Dice' and 'Attack'..., the former being a fast paced number in the mould of such U.S. bands as VIRGIN STEELE or THRUST, but they could've included a really blistering burst of guitar instead of a more subdued solo. 'Attack' meanwhile, reminds me of SAVAGE, SAXON and MAIDEN, with a hint of SORTILEGE thrown in for good measure. This is probably the best track and guaranteed to be played to (speaker) death once you lot get your hands on it! Maybe labels such as Music For Nations should check this lot out, there really is potential here. I can't wait to see them in a live situation. Over to you Shades!

DAVE REYNOLDS

GREGG PARKER
OZZ II - Exploited
(Streamline Records)



For those people who haven't heard Gregg Parker's talent on guitar, this album must be the ideal place to start. If you like flawless guitar playing, Hendrix style, then look no further. Gregg has delved into the archives, unearthed some of the best material from his earlier band OZZ, and stuck it all on one single masterpiece of an album, namely "Exploited". Anyway, let's dispense with the introductions and get down to business.

Side one kicks off with two tracks remixed from the earlier OZZ album "No Prisoners", namely "Sail On" and one of my personal favourites "Checkin' It Out". These are followed by "I've Been Looking" and the title track which is an instrumental of the highest order.

If you were fortunate enough to witness the debut of Gregg's new band NINJA at the Royal Standard pub in East London recently, you will know that the man is happiest live on stage playing 'spontaneous' guitar. Confirmation of this can be found on side two of the LP with the brilliant "electric Gliding Nails", which runs for a quarter of an hour and was written 'on the spot' at the time of recording! Short of asking the man round for tea and then asking him to plug into your hi-fi, how much more spontaneous can you get!!? Look out for live shows from Gregg in the near future, but in the meantime wet your appetite with this album.

JOHN P.

SATAN
Court In The Act
(Roadrunner RR 9894)



I always thought this album was going to be something special and indeed it's certainly lived up to my expectations.

Much of the material here was previously included on SATAN's cassette demo release of last year, "Into The Fire", but each of those numbers shows a vast improvement from their originals. Firstly, because of the tighter production from Yusman Osman "Stosh" and secondly, because of the recruitment to the ranks of former AVENGER and BLITZKREIG vocalist Brian Ross.

Opening with the haunting intro "Into The Fire" the album explodes into "Trial By Fire" - a fast paced slice of metallic mayhem from which there's no holding back. "Blades Of Steel", as the title suggests is pure metal, whilst the aggressive "No Turning Back" and the Red Indian anthem "Broken Treaties" are about as subtle as the Indians attack on the Cavalry at The Little Big Horn. There's certainly no mercy shown to the listener here, as the barrage of hard, fast riffing and stunning lead breaks from Messrs. Tippins and Ramsey leap out the speakers like the Devil himself.

"Break Free" opens side two and for me is the best cut on the album, being delivered at METALLICA speed amidst the screams and hollers from Brian Ross. Pure metal up your ass!

It should be pointed out that despite their name SATAN, who hail from Newcastle, are certainly no black metal band. They stay well clear of the satanical subjects and concentrate more on revenge, terror and breaking the law. I'm sure "Hunt You Down" must be aimed at the numerous backstabbers within the music industry (Journalists included), who inspired by jealousy and greed, carry out their devious methods in search of fame and one-up-man-ship.

Two instrumentals follow - "The Ritual", being fast and aggressive spurned on by the frantic drumming of Sean Taylor, reminding me a lot of MAIDEN's "Genghis Khan" and alternatively "Dark Side Of Innocence" offers some light relief with some acoustic guitar from bassist Graeme English, that introduces the final number "Alone In The Dark". An excellent closer it is too.

Unfortunately, at present "Court In The Act" is only

available on import, but the good news is that it shall soon be released in the UK on Neat Records. A must for any HM collection and joins TOKYO BLADE as the best UK release of 1983.

BERNARD DOE

CHATEAUX
Chained And Desperate
(Ebony EBON13)



If the reasons for Ebony signing SAVAGE are obvious then I'm afraid that the reasons for them signing this band are less so. CHATEAUX's history is similar to that of the aforementioned (with less publicity) - compilation track, single etc and now the debut album.

Albums are very much like women and reactions depend very much on first impressions. If you're chatting up a girl and you get a good response you'll want to take matters further. If you go into your friendly record store and you hear a new album which grabs you by the balls you'll want to own it. Unfortunately this one hits you with the impact of a feather.

Don't get me wrong - it's not a bad album, but in fairness to the band you have to hear it several times before you begin to appreciate its content and even then it contains three dubious tracks which all happen to be at the beginning.

The title track, "Spirit Of The Chateaux" and "Burn Out At Dawn" are about as exciting as a 20 minute speech from President Reagan and only when you get to "The Dawn Surrendered" is there any sign of life.

The remainder is a big improvement with "Straight To The Heart", "Baton Rouge", "Son Of Seattle" and "Shine On Forever" all being good numbers, making me wonder if a mini-LP would have been a better idea.

With the right guidance this band will improve and their next offering could be fruitful.

STEVE PRICE

EARTHSHAKER
Earthshaker
(Music For Nations)



As you might have guessed from this Jap band's name they are heavily influenced by Y & T, but don't be fooled into thinking that EARTHSHAKER are just a copy band, far from it, in fact they possess a very original sound, apart from the odd splash of VAN HALEN thrown in for good measure!

For such a young band this is an excellent debut album, full of surprises, in particular Shinichiro Shihara's superb guitar playing, judging by the guitar sound on the album Eddie Van Halen and Dave Meniketti are big influences and given a few years he may well develop into something special (the Japanese Randy Rhoads perhaps?).

The whole album contains top class material from the opening track "Earthshaker" to the epic "I Feel All Sadness" and the raunchy "Dark Angel (Animals)" (?) penned by none other than MAIDEN'S very own Adrian Smith no less!

An excellent debut from yet another exciting new Japanese act. Let's hope their next album will follow in the footsteps of BOW WOW and LOUDNESS and be recorded in English, I'm certainly looking forward to it.

GRAHAM BARNELL

H-BOMB
Coup De Metal
(Rave-On RMLP 005)



H-BOMB are the second French band (the first was SORTILEGE) this year to be snapped up by the Dutch label Rave-On Records, and a killer debut they've come up with too - 6 tracks of pure metallic rifferama.

The "Atomic" side opens with "H-Bomb" a fast and furious number that sounds like MOTORHEAD with melody and sets the pace for much of the album, the only exception being the title track. "Dans Les Griffes D'Attila" features some excellent solo trading from guitarists Armando Ferreira and Christian Martin, while the RIOTish "Chasseur De Frime" is a real headbangers delight with its dazzling power and speed - the album's best cut.

The "Metallic" side offers more ferocious mayhem in the shape of "Le Loup" and "Condamne A Mort". In comparison the album's closer "Coup De Metal" is a little disappointing, being a rather weak, slower paced plodder, but make no mistake this is still an explosive debut. The French vocals may limit the overall success of the band, but there's no doubt that H-BOMB will become a firm favourite with a majority of the hardcore metal fanatics throughout the world.

BERNARD DOE

ROCK GODDESS
Hell Hath No Fury
(A&M AMLX 68560)



After the release of the first album I was threatened with everything from annihilation to castration when I dared to criticise (on air) the work as one containing too many songs at the same tempo, not having a slow track and having a song under 2 minutes long, which I thought was a con. Whilst having no one standing at my door, the letters from the GODDESS fans proved that they are a very loyal bunch. Those fans will be pleased to know that those same complaints do not apply to HHNF, but there is still a problem.

Overall I like GODDESS - I think they're exceptionally good live - and the problem doesn't lie with the band, but the producer. Every time I like a band Chris Tsangarides gets hold of them and, well, makes them ordinary. He did it with Y & T and now he's done it with GODDESS.

What he's done is to make them sound too American. All that delightful "Sarf London" feel has disappeared and we now have lots of harmony guitars, harmony vocals and (OH MY GOD!) keyboards.

Vic Mailes' production of the debut may not have been brilliant, but at least he made them sound more like they do on stage and I wonder if they will be able to carry a lot of this new stuff off live 'cos only Jody's voice hasn't changed.

All the songs are reasonable MOR rock songs and the most obvious thing is that they are of the "on the brain" variety. A few days after I heard the album for the first time I was walking down the road with "Hold Me Down" playing away in my head. It must be the ideal single, sounding like DEF LEPPARD, WHITESNAKE and THIN LIZZY all rolled into one with Jody's voice over the top and those easy to remember lyrics. Whilst on the subject of lyrics they are probably GODDESS's weakest point. How long can Jody keep writing about making love on the back seat of cars? No comments please.....

"You've Got Fire" is without a doubt the best track on the album. When they performed that song down at London's Marquee a while back I had hopes (now somewhat squashed) that the album was going to be the hottest thing since Harmony Hair Spray it

was that good.

Yup, the album's OK.... but it's not the sort of thing to turn them into international megastars.

STEVE PRICE

ROX
Krazy Kutz EP
(Music For Nations)



ROX were destined to get a good recording deal, but who would've thought that it would mean parting company with promotional dynamo and front-man Kevin Kozak? True, one man doesn't make a group, but Kevin worked hard for the ROX cause, in the end, however, he became the man who was allegedly holding them back.

"Krazy Kutz" was recorded before Kevin was replaced by Mark Savage, an ironic situation as Savage, then known as Mark Anthony had been the band's vocalist in their VENOM days before Kevin took over. Kozak's vocals on this EP are the best he's done but they do seem to be held far too low in the mix, the backing vocals being much too prominent.

There are three tracks on the LP. "Sweet Sixteen" with a new middle section and slightly revised lyrics, "Sidewalk Strutter" (previously known as "I've Had Enough Of You") and the anthem "Shock Rockin'". Whereas the latter is a song that definatly lives up to its title, the two former numbers are bubblegum pop numbers. I feel ROX are at their best when they do hard rock numbers such as "Daylight Robbery" or "Dressed To Kill", rather than the obvious Glam SWEET circa '73 type tunes.

The production, handled by Martin Hooker isn't up to the usual standards set by MFM product. Of the 3 tracks, "Shock Rockin'" has the best sound, particularly where Bernie Emerald's drums are concerned. The musicianship of Red and Paul Diamond on guitars and bassist Billy Beaman is what you've come to expect of ROX, especially if you saw them play an excellent Marquee showcase last April.

The LP "Violent Breed" (They've gotta be kidding!?) should go some way to showing ROX as a force to be reckoned with tho' I do wish Kozak had been given some credit for writing the tracks and designing the logo at the very best. The big question now is. Are ROX prepared to tour? I predict

more line-up changes on their way to greater heights.

DAVE REYNOLDS

ROX
Violent Breed
(Music For Nations)



The long awaited follow-up to the marvellous "Krazy Kutz" EP and what do we have here: No Kevin Kozak, surely some mistake. ROX without Kevin Kozak is like bread without butter. No, there's not even a mention of the vocalist/megahero and considering he wrote all the songs, designed the band's logo, gave the band their image, and got them publicity; I think he at least deserves a mention. Still, I doubt if Mr Kozaks worried because his new troupe ARCADE will soon set the world alight with its breed of classic pop/metal.

Onto the LP, which opens with "Luv Ya Like A Diamond" which has a nice SILVERWING type keyboard intro, but has to be the LP's only low point as the song is written for Kozak's voice. "I Wanna Be A Hero" follows and highlights Paul Diamond's suprisingly Alice Cooper/Udo Dirksneider type vocals. The number itself is a hot SWEET/SLADE type stomper. "Dressed To Kill" is an absolute classic of a song; a number which actually suits Mark Savage's vocal style. To these ears he possesses one of the finest voices in Britain; although they are not really highlighted on this LP.

Another classic opens side two in the form of "Daylight Robbery"; featuring some brilliant drumming from Bernie Emerald. A real heavy number which will attract those of the headbanging fraternity who thought that ROX were a bunch of commercial wimps. "Hot On Your Trax" is the LP's finest cut and along with SWEET's "Hellraiser" one of the best glam rock tracks ever put down on vinyl. Brilliant backing vocals and Steve Priest type shouts of "Lookout" from Paul Diamond. The LP's closer is also a killer in the form of "Violation"; a breed of rifferama crossed with commerciality. Lookout for the hilarious chants of "Violation Of Applicable Laws".

All in all a terrific debut only missing the ten mark due to the absence of Kevin Kozak whose Lee/Dimino vocals suit the songs slightly better; but it wipes the floor with MOTLEY CRUE'S second LP. Now over to Music For Nations for the tour.

KELV HELLRAZER

STEELER
Steeler
(Shrapnel Records 1007)



This album features the talents of ex-RISING FORCE guitarist Yngwie Malmsteen, who is of course the Swedish axe hero extraordinaire that has recently joined the ranks of Graham Bonnett's new band ALCATRAAZ. Here Malmsteen displays the talents that have already earned him the "Yngwie Is GOD" tag from many of California's Metal Maniac's. The opening track for instance "Cold Day In Hell" improves four fold from last years single version, having now been given the Malmsteen touch. "Backseat Driver" and "No Way Out" follow before signalling the acoustic intro to the albums classic cut - "Hot On The Heels", which builds up to a barrage of lightning lead breaks, executed with a precision that can only leave the listener gasping with admiration. Superb Stuff!

Side two is pretty much the same as one with Y.M. again dominating the proceedings. Highlights being "Born To Rock" and the fast heavy rocker - "On The Rox".

Not a classic album by any means, in fact if it wasn't for Yngwie's talents then this would be just plain average, but buy this album as it will surely become a collector's item in the years to come when YNGWIE MALMSTEEN is recognised as one of the world's greatest all time HM guitarists.

BERNARD DOE

SHY
Once Bitten...Twice Shy
(Ebony Records)



Ebony Records isn't one of my favourite record companies for producing class acts; but I was totally shocked by this LP. Even when I saw the silly sleeve with the old cliched poses on the front. I thought this is gonna be another 'thrash bash' LP, but oh no soon as "Deep Waters" opened the LP visions of bands like: APRIL WINE, PRETTY ROUGH, DOKKEN and ALDO NOVE came to mind. Those of you who like US/Canuck rock; I thoroughly recommend this LP and don't be put off by the sleeve. In fact it puts US acts such as: COBRA, PREVIEW and JAMES HOUSE in the shade. The aforementioned "Deep Water" opens the LP and sure as hell sounds totally American. Where has the band been hiding

all this time. "Take It All Away" follows, starting with a delicate synth intro and bursting into an uptempo rocker. The guitarist is really proficient for such an unknown and along with HELLANBACH's Davis Patton - one of the best I've heard in ages. Side one's closer "Think Of Me" is an absolute classice. Excellent vocals from Tony Mills and classy keyboards from Paddy McKenna. The guitar solo in this number is where Steve Harris really lets rip and show off his immense talent.

Side two is basically as hot as side one with "Chained By Desire" being another really standout track. "Reflections" is classic AOR of the breed that will have Messrs. Derek Oliver/Xavier Russell wetting their pants! It reminds me a lot of STYX/SHOOTING STAR. The title track closes the LP and is another uptempo rocker. All in all a debut to be totally proud of and one to send to the record companies. If HEAVY PETTIN can get signed, SHY will have no trouble. A London gig will probably clinch the deal if they can get on. Definately one of the best LP's of '83.

KELV HELLRAZER

THE BEAST
Power Metal EP
(Mutha Records 006)



This BEAST are located in central New Jersey, USA and this 5-piece should not be confused with the Swiss band who had an album out on CBS last year. A 4-track EP "Power Metal" demonstrates the thin line that can lie between Heavy Metal and Punk.

As a whole the EP tilts towards HM, which is why it's being reviewed here. However, the exception is "Radical Man" a pure Punk track that apparently was only included as a tribute to the skinhead and punk bands that have supported the band through the years on the small club scene around New York and New Jersey.

In comparison "The Beast" is pure fast paced metal similar to JAGUAR's excellent "Axe Crazy", although I hasten to add that it's not quite as good as the Bristol quartets classic.

The almost punkish "Enemy Ace" is delivered in a equally frenzied manner, as is "The Shape". To be honest

I don't think this band are capable of playing slower than 100 mph so don't expect to find anything laid back or just foot tapping here.

Not by any means a classic, but certainly a must for fans of VENOM, HELLHAMMER and all lovers of hard-core metal. A copy of the EP can be obtained by sending £3 + £2 handling to: Ronnie Ace, 76 McLaren St., Redband, NJ 07701, USA

BERNARD DOE



TORCH
(Tandan Records)

This is Sweden's TORCH second LP. The first being "Fireraiser", a mini-LP. While I'm bored of this type of MAIDEN type, blow your ears off metal. A nice production makes it easy on the ears. I find it hard to slag this band off; they are very good at what they do but the lack of originality will see them small status forever.

The only place I can see them makin it big is in Holland; with such heavy numbers as "Warlock", "Watcher Of The Night", "Rage Age" and "Beyond The Threshold Of Pain". In fact TORCH remind me of a weaker version of USA's WILD DOGS. The best tracks are: "Sweet Desire" and "Battleaxe" (original titles or what!) The first "Sweet Desire" being real heavy, with a lot more originality than the other number, plus some excellent vocals from Dan Dark. The second "Battleaxe" starts off with a delicate guitar intro and launches into a fast paced number featuring good dual work from guitarists Claus Wild and Chris I First.

All in all a good LP, but major contenders such as VENOM, JAGUAR and MERCYFUL FATE have nothing to worry about; perhaps next time boys.

KELV HELLRAZER

ShadeS

LONDON'S ROCK SPECIALISTS

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NEW YORK CITIES

Out of the concrete jungle emerges New York's number one Metal offering, the mighty CITIES. If you are one of the Metal elite and have not obtained one of the live tapes milling about the underground you should try to do so. CITIES combine the best of the old and new wave of Heavy Metal. Their a classy outfit that can play and write, and with the live energy they create, I firmly believe they will be the next NY HM band signed. They've built a loyal following frequenting L'amours (Brooklyn's HM capitol) and opening for such Metal Monsters as ANVIL, MANOWAR, RIOT, METALLICA etc. Most recently I got to talk with CITIES before they played support to JOE PERRY. At which I might add they out classed him.

The following interview was done with CITIES members: Bassist - Sal Italiano, Guitarist - Steve Mironovich and Singer - Ron Angell.

TODAY'S FORMS OF HM ARE SO LABELED, FOR EXAMPLE RAVEN AND METALLICA ARE POWER METAL, VENOM AND MERCYFUL FATE ARE BLACK METAL. WHAT WOULD YOU LABEL CITIES TYPE METAL AS?

"Just pure Metal music!"

BUT I WOULDN'T CLASSIFY CITIES IN THE RAVEN, METALLICA MOLD.

"We're more melodic. Everyone loves the power of ten Marshall stacks welded to ten more, but to that power we add melody. We spend a lot of time with our songs and create them like the classics. We can be super loud and super fast, but we add good melody and tasteful riffs. Our songs are written so you can understand and feel our music. Like a symphony, you can feel the dynamics! Our music will grab you and throw you against the wall."

THE LYRICS SEEM TO BE IMPORTANT ALSO?

"Oh yeah! We spend a lot of time on the lyrics alone, and there are always various meanings to our songs. Like "Deceiver", in one way it's about a girl-guy relationship, but in another it's the good versus evil Gothic Metal confrontation. We love that Medieval, Gothic Stuff!"

SO THE NEXT LOGICAL QUESTION IS WHO ARE YOU INFLUENCED BY AND WHO ARE YOUR FAVOURITE BANDS?

"We all have different influences and favourite bands like DIO, early SCORPIONS, DEEP PURPLE, Steve Harris, Randy Rhoads, it's endless because the talent and the bands keep getting better. Like Ygnwie Malmsteen, the guy's fuckin' great!"

WOULD YOU GUYS EVER CHANGE YOUR SOUND TO ACCOMMODATE RECORD COMPANIES?

"Never, we'll never change the sound, but we will experiment and progress within the CITIES realm. Our songs are getting heavier and heavier. We would never go commercial, we tried playing commercial tunes once, but we just couldn't. It's real beat, the shit sucks!"



YOU OPENED FOR SOME PRETTY POPULAR METAL BANDS. WHICH GIG WAS THE MOST MEMORABLE?

"(In unison) ANVIL!! Cause of their great attitude, plus they're great guys. Lip's attitude was do whatever you want, but make it a good show. Plus we partied with them all day and night."

CITIES WERE ONE OF THE TRI-STATE AREAS FIRST HM BANDS TO PLAY THE CIRCUIT WITHOUT PLAYING COVER MATERIAL. WHAT ARE YOUR FEELINGS ON BANDS TRYING TO MAKE A NAME FOR THEMSELVES PLAYING COVERS?

"If you play covers, you hurt yourself right off. It gets you in a rut. The problem is the booking agencies require you to play covers. When we first started playing we played a few covers, but always slipped in more originals, until that's all our crowd wanted to hear. The more originals you play, the more respect you get."

NOW AFTER RECORDING A COUPLE OF GREAT DEMOS, WHAT'S CITIES NEXT STEP?

"Get it on vinyl as soon as possible. If we can get some finances for a first album, we would go right in and record another."

WHAT ARE YOUR FAVOURITE CITIES CUTS AND WHY?

"It changes cause our new stuff like, "Soldiers Of Fortune", is great but the all time favourite is "Deceiver". That song has so much punch and cuts in it, it just does something, it moves right through the headbangers. But overall we love all our songs cause we put so much work in them."

AN IMPORTANT PART OF MAKING WORLDWIDE HM POPULARITY IS UK EXPOSURE. WOULD YOU GUYS CONSIDER AN INDEPENDANT BRITISH DEAL?

"We would rather do a European deal first, cause what's going on here is not Metal. We want to go to England, and gig, but it takes money. We feel if we had a record released in England, it would do great. They have the ability to recognize real talent. It's the only way to do it."

For more info about CITIES write to:- Ron Angell, 44 Mack St., Staten Island, New York, USA.

PHILIP DIBENEDETTO

DEF LEPPARD

OH WHAT A STATE I'M IN...



David Ling talks to DEF LEPPARD'S Rick Savage

As any HM fan worth his salt will know, DEF LEPPARD erupted onto the rock scene from Sheffield around the time of the NWOBHM. They played a successful support tour with SAMMY HAGAR and I saw them deliver a promising set at The Marquee. Things looked good for them until a hatchet job of an album review in Sounds suggested that their sights were set on the US of A and branded them a sellout.

This was total rubbish, but coupled with a disappointing performance at the Reading Festival they became very unfashionable to like.

So off they headed to the States, where they have become a household name. The States (and particularly the radio) seems to be much more rock orientated than Britain and the Americans have welcomed them with open arms. Their popularity over there is astounding and they seem to be accepted as a rock/pop band rather than a HM outfit.

I spoke to bassist Rick Savage and the first thing I quizzed him about was this:-

HOW MUCH POP MUSIC DOES HE LISTEN TO, IF ANY?

"Actually, I listen to quite a lot when I'm in England. I like lots of pop singles, but I don't think I could handle a whole album. There are so many specialised stations in the States that we usually just listen to the ones that play VAN HALEN and DAVID BOWIE, I don't go out of my way to listen to it, although some of the new stuff like U2 is great."

HOW DO YOU DO FOR AIRPLAY OVER THERE?

"Phenominally well. For about four months we were the most played band, but we've lost it now that the POLICE have just brought a new album out."

DO YOU RESENT THE SITUATION IN ENGLAND WHERE HEAVY ROCK GETS SUCH A RAW DEAL?

"It does piss you off. You see it's a two way thing especially with a band like us. For someone like IRON MAIDEN or MOTORHEAD it's easier because whenever they bring out a single they have enough fans to go out and buy it and get it in the charts immediately so they HAVE to play it. But we need the airplay because we haven't got the bulk of fans - it's like Catch 22. They won't play it 'cos it's not in the charts and it won't get in the charts because they won't play it."

ARE YOU CONSCIOUS OF AIRPLAY WHEN YOU WRITE MATERIAL?

"No, we never have been. A lot of people have said that our records sound as if they've been contrived for radio. But, I've always been under the impression that if you write a song for a specific reason and you think "I must get a section that sounds like this or that" then you're cutting your own throat. The best thing is to do it naturally, whatever feels best and if the radio stations don't like it then fair enough. But if you think about it too much then you very often end up falling on your face."

SO DOES YOUR POPULARITY SURPRISE YOU IF YOU'RE ORIGINALLY WRITING FOR YOURSELF?

"Yeah, I suppose it does with any band. In England it's still a bit dodgy, but in America we never expected to be accepted like we have been, it's been unbelievable. No band's got any right to expect to be that popular."

WHY DO YOU THINK THE BAND IS SO POPULAR? YOU'VE WORKED HARD ON THE TOURING CIRCUIT, BUT THAT CAN'T EXPLAIN EVERYTHING?

"Yeah, we do a lot of touring. It's a lot easier for us generally in America, because there's a lot of 24 hour video stations and people apart from hearing the band can actually see it. Especially with the teenager thing it's a lot easier. With us being young, well, they think we're more or less on the same wavelength as the people who buy our records. It's not like we're in our thirties - there's not that big gap."

DOES IT PISS YOU OFF LIVING OUT OF A SUITCASE WHEN YOU TOUR A PLACE AS HUGE AS THE STATES?

"Yeah, but you get used to it. It's like a routine that you have to get into. Once you're up onstage it's great, but everything inbetween becomes a bit of a drag. I know, the travelling and going back to the hotel. Numerous times we check into the hotel, go and play the gig, come back to the hotel and press the floor number that you were in the night before, and you're walking down the corridor and you suddenly realise you're in the wrong hotel, they're all so similar."

Coming soon in Pan paperbacks, the DEF LEPPARD Guide To US Hotels, buy it and amaze your friends!

HOW DOES THE BAND TRAVEL AROUND OVER THERE?

"Most of the time we use a tour bus with bunks and a video. It's quite comfortable, but if it's too far then quite often we'll end up flying which is a lot easier."

DO YOU SET UP OTHER ACTIVITIES TO TAKE YOUR MINDS OFF TRAVEL, LIKE YOUR LEGENDARY FOOTBALL MATCHES?

"We try to arrange as many soccer matches as we can 'cos we all love to play. We end up playing at least once or twice a week, which is great, and it's good public relations because we end up playing a radio station and listeners

can enter competitions to play in the game - it's all good fun."

HOW DO YOU KEEP IN CONTACT WITH WHAT'S GOING ON BACK HOME?

"It's difficult, especially as we've got so many mates back there. Basically I just end up spending a hell of a lot of money on telephone calls. I've spent twice the airfare just talking to my girlfriend on the phone! It's just an occupational hazard."

WHAT DIFFERENCES DO YOU FIND BETWEEN BRITISH FANS AND AMERICAN ONES?

"It's difficult to compare because we've always been a lot stronger in America. I think the hardcore DEF LEPPARD fan in England is just as fanatical as anybody, it's just that the impression you get in America, is that, well, there's more of 'em so it creates a bigger impression. By and large the people are just the same although I personally prefer an English person to an American person, we seem to be more down to earth."

AT THE TIME OF WRITING, THERE ARE SIXTEEN BRITISH ACTS IN THE BILLBOARD TOP FORTY. IT MUST BE GREAT FOR YOU TO CHARGE IN THERE AND FLY THE FLAG?

"Yeah, it's great. We're probably the proudest band in England, although we've had a lot of stick saying we've dismissed our own country, which really hurts us because we're all very very British."

"Joe goes onstage in a union jack t-shirt, the drummer wears union jack shorts and people started picking up on that and we've ended up actually selling 'em as DEF LEPPARD t-shirts, with the union jack thing, and it's great, like you say, to fly the flag. And it's great that all the other British bands are doing so well too."

WHY DO YOU THINK THIS IS? ARE THE AMERICANS SLOW TO PICK UP ON A GOOD THING?

"I think so, yeah. It seems to take a bit longer for Americans to latch onto something whereas an English person'll know a lot quicker if they like something or they hate it. They're not very spontaneous."

WHAT'LL THE NEXT ALBUM BE LIKE? HAVE YOU STARTED WORKING ON IT YET?

"I've no idea what it'll be like at the moment. When we're on tour we never think too much about new songs. We tend to try and forget about it and then we end up doing it all in a period of about two months."

WILL YOU BE USING MUTT LANGE AGAIN? HE DID SUCH A GREAT JOB ON "PYROMANIA"?

"I think it's 99% certain that we will. He's a bit tied up with other bands at the moment, but it's got to the stage where we're in a position to say to him "look, we're a bigger band now - we can demand that you're available at a particular time" and he'll set himself around that which is handy. Whereas before he used to say "well, I'll be available sometime, you'll have to wait 'til I'm ready". That was fair enough, but unfortunately things are changing a bit."

A bit? A slight understatement there, Rick. Over the past three months or so there seems to have been a backlash against the backlash. Their UK tour is fast selling out and it looks as though DEF LEPPARD are about to get the acclaim they've deserved for so long, and about time too.

PENBANGERS

CRAZY, DEAF, METAL MANIAC seeks same to trade demos, albums etc and all other info on metal from all over the world. Faves Fate, Metallica, Acid, Hell Star, Anthrax, Pretty Maids, Trouble, Venom, Exciter and all other heavy whiplash inducers. Jay Robohn, 3411 Hamlin Road, Mahopac, NY 10541, USA.

I WOULD very much like to correspond with other Heavy Metalers around the world who have tastes similar to mine. I like most good metal, but especially: Loudness (and Japanese metal bands), Buxx, Talas, Rods and New York metal, Maiden, Randy Rhoads, Overdrive Scorpions and most of Mr. Varney's metal... I am also interested in trading demos and live photos. Miss Peg Michik, 1100 West Dominick Street, Rome, New York 13440, USA.

I'M A 17 year old, male headbanger from Chicago, USA into Venom, Acid, Accept, M.Fate, Motcrhead, Hawaii, Metallica, Raven and many others. Would prefer to hear from headbangers from Europe, Japan, England (male or female). Seth Grummel, 4401 N.Drake, Chicago, ILL 60625, USA.

MALE 21, A Heavy Metal freak would like to get in contact with other metal maniacs (male/female) in the London area or abroad. Drop us a line to:- John Murray, 57 Fairway Ave., Kingsbury, London NW9 0EL, England.

SERIOUS, HARDCORE METAL MANIAC seeks cassette trades of obscure demos, LP's etc... I'm into Overdrive, Loudness, Fate, Hawaii, Silver Mountain, Sortilege etc... Metal Mike Wolff, 88 Ferncrest Ave., Cranston, Rhode Island 02905, USA.

WANTED: 2 out of print singles- Scorpions - Hey You, Maiden - Purgatory; Write to: Tom Blackwell, 4350 Hunt, St.Louis, Mo. 63110 USA.

A 17 YEAR OLD Headbanging SMF, who wants people from all over the earth to write. Wants to trade demos and badges etc. Into Mercyful Fate, Venom, Virgin Steele, Metallica, Raven, Loudness and many more! Bob Nordstrom, 5934 N.Maplewood Chicago, ILL 60659, USA.

20 YEAR OLD American Male wishes to trade tapes with people into music i.e. The Babys, UFO, TKO, Overlord, KIX, Starz/Hellcats... send tape list to:- James Tolin, 10208 114th PL, NE, Kirkland, WA 98033, USA.

MATERIAL ON ANGEL sought by fanatic... Live tapes, interview album, posters, photos, merchandise etc. Also same on Desmond Child and Rouge, Spys. Albums wanted by Bluebeard, White Boy And The Average Rat Band, Dark Starr (US). Dave Reynolds, 68 Bedford Road, Horsham, West Sussex, England.

GERMAN METALLIST into Metallica W.A.S.P., Sacred Blade, Exodus, Warning, Priest etc.. wants to hear from headbangers who are interested in exchanging tapes, records, posters etc. Fred Ruttinger, Hauptstr. 59, 6902 Sandhausen, West Germany.

A HAWAIIAN headbanger into Metallica, Hawaii, Exciter, Venom, Earthshaker, Silver Mountain etc... I'm printing a mag called Metal Chaos and would like contributors to write. I'm willing to trade demos, news, photos etc. Vincent Llorin, 1441 Kaumualii St., Apt. 335, Honolulu, Hawaii 96817 USA.

THE LADY IN BLACK, into Queensryche and all the great new Heavy Metal groups would love to hear from other dedicated headbangers out there. Cheers! Janet Pablo, 9670 -54th Ave. S., Seattle, WA 98118, USA.

THE 'CANADIAN SHARK', into Pretty Maids, Tranzz, Mercyful Fate, Death Dealer, Hellstar, W.A.S.P., Metallica, Exciter, Scepter, Insane, 220 Volt etc., needs headbangers to trade demos:- Alain Neron, 2748 Roberval St., Jonquiere (Arvida), Quebec, Canada, G7S-1YZ.

I'M A 15 YEAR OLD, Headbanger from USA. I'm into Maiden, Saxon, Raven, Accept, Motorhead, Metallica and many more. I would like to correspond with other HM'ers from all around the world, to trade live tapes. Chris Burciago, 4523 Deelane St., Torrance, CA 90503, USA.

I AM A 15 YEAR OLD, Rivet Head from Southern California. I'm into Twisted Sister, Raven, Acid, Steeler, Ratt, Loudness etc. Looking for Males/Females 14+ in or out of the US. Send picture if possible. Metallic Mike, 4512 San Feliciano Drive, Woodland Hills, CA 91364, USA.

FEMALE WANTS PEN-PALS, fav. bands - Iron Maiden, Pretty Maids, Jaguar, Tyrant etc. Write to:- Jenny Bower, 34 Amphill Street, Bedford MK42 9BU, ENGLAND.

SEND LETTERS TO:

METAL FORCES HEAD OFFICE
17 Livingstone Link
Chells
Stevenage
Herts SG2 0EP

PENBANGERS

Before a band can hope to gain any success on a major scale, then they must get radio airplay in order to expose themselves to the average fan, who would never buy a record or go see a band without hearing the product first.

Gaining that all important exposure is no easy task, especially if you're a Heavy Metal band, and as we are all aware rock music in general is given a fairly rough deal all round on British radio. In the States however, things are a lot more healthier - or are they? It's true that US radio is much more rock orientated than here in the UK, which is fine if your into the likes of LOVERBOY, SURVIVOR, JOURNEY, STYX, BRYAN ADAMS etc., but how about the more heavier sounds? Well, with its ever increasing popularity in the States, the commercial stations are slowly, but surely being invaded by a HM movement battling against the US radio system and trying to expose the lesser known talents of the Metal world to people who think that Heavy Metal starts and finishes with IRON MAIDEN and DEF LEPPARD.

In the coming months METAL FORCES will be bringing to your attention some of the many radio stations and DJ's throughout the world, who are fighting the system. We begin the series by focusing on one of the stations leading the cause - New Jersey's WMSC-FM. "Power Metal Radio!"

WMSC-FM is a college radio station based in Montclair, New Jersey which is 15 miles West of New York City. The station has been playing HM regularly for the past 4 years and currently devotes at least 12 hours a week to the music, covering a 20 mile radius in the New York area. During the last two years or so WMSC have interviewed the likes of MAIDEN, VENOM, MANOWAR, METALLICA, RAVEN, VIRGIN STEELE etc.

WMSC has always been a firm believer in playing what the listener wants to hear, rather than dictating what he or she should like as is the case with commercial radio. This is why much of the stations programming is made up from listeners requests.

The station encourages bands from all over the world to send in demos. Literally every HM demo the station receives is guaranteed at least one airing and if the listeners like what they hear, then they will request more. Just one look at METAL FORCES own Power Metal chart, which is kindly compiled by WMSC's Metal Maniac DJ Gene Khoury, will give you some indication of the New Jersey Headbangers current favs. No wimp stuff here, just pure molten Metal or as Mr. Khoury would describe it "DEATH METAL". For instance in a typical hour on WMSC you would hear METALLICA, EXODUS, JAGUAR, SATAN, PRETTY MAIDS, HELLHAMMER(!), ACCEPT, JAG PANZER, ANTHRAX, VENOM, RAVEN, HELLSTAR, SACRED BLADE and the station's current favs MERCYFUL FATE, a compilation of bands that would be totally unheard of on any UK radio show. "We guarantee we are one of the best 'true metal' stations around" proclaims Khoury, "we have very close ties with a lot of the metal experts such as Megaforce, Rock 'n' Roll Heaven, KJ Doughton, Brian Lew, Metal Child, Metal Mania and of course Metal Forces and we welcome help from all people involved in metal."



GENE KHOURY

As with many college radio stations WMSC give a big push to local acts, the current favourites being OVERKILL, JACKHAMMER and TOXIN.

A monthly newsletter is produced by WMSC which lists the stations top 75 most requested bands of the month, as well as giving local and general HM news. A copy of the free newsletter can be obtained by sending an SAE/IRC. Also any bands wishing airplay on WMSC should send demo, biography etc., to:- WMSC-FM, POWER METAL RADIO, Montclair State College, Upper Montclair, NJ 07043, USA.

BERNARD DOE

1. METALLICA - 'Kill 'Em All' LP (Megaforce/MFN)
2. MERCYFUL FATE - 'Burning The Cross' Demo
3. RAVEN - 'All For One' LP (Neat/Megaforce)
4. SAVATAGE - 'Sirens' LP (PAR)
5. HELLSTAR - Demo
6. VENOM - 'Bursting Out' EP (Neat)
7. HAWAII - 'One Nation Underground' (Shrapnel)
8. BROCCAS HELM - Demo
9. PRETTY MAIDS - 'Pretty Maids' Mini LP (Bullet)
10. QUEENSRYCHE - 'Queensryche' EP (EMI)
11. SATAN - 'Into The Fire' Demo
12. SACRED BLADE - 'Master Of The Sun' Demo
13. MANOWAR - 'Into Glory Ride' LP (Megaforce/MFN)
14. SAVAGE - 'Loose 'n Lethal' LP (Ebony)
15. RISING FORCE - 'Far Beyond The Sun' Demo
16. EXODUS - Demo
17. JAG PANZER - 'Tyrants' EP (Azra)
18. OSTROGOTH - 'Full Moon's Eyes' EP (Mausoleum)
19. CULPRIT - 'Guilty As Charged' LP (Shrapnel)
20. EXCITER - 'Heavy Metal Maniac' LP (Shrapnel)

Compiled by Gene Khoury from airplay and requests on WMSC-FM Metal Radio, Montclair State College, Upper Montclair, NJ 07043, USA.

BLACK LACE

Flashy, Energetic, Sparkling Metal

Fear not! This is not that awful pop crap mob who recently graced the UK singles charts with a number called "Superman". No, this band are an exciting new metal outfit from The Bronx in New York City, birthplace of many a mayhem superstar - Steven Tyler, Ace Frehley and Ross The Boss to name but three (indeed the latter MANOWAR man is responsible for production of BLACK LACE'S forthcoming mini-LP with one Jeff Waxman) - BLACK LACE definately have what it takes to follow in their footsteps.

The band was formed in early 1982 by the lovely Maryann Scandiffio - former vocalist with New York outfit SHE, along with brothers Anthony and Carl Fragnito (bass and guitar respectively). The line-up is augmented by drummer Steve Werner.

BLACK LACE earnt themselves a good reputation through club dates and also supporting such 'name' acts as the wonderful PLASMATICS, THE JOE PERRY PROJECT, MANOWAR, HUMBLE PIE, TALAS and everybody's favourites (sic) BLOTTO.

Helped by manager Bob Reich (is that surname real?!) they've been getting up a steady and loyal following and have just recorded a five track mini LP/EP due for release anytime now, called "On The Attack". After hearing an advance tape my advice is.... Buy! Buy! Buy!

With a name such as they have, and also possessing a sexy female vocalist, who terms their music "American Sex Rock", you'd be forgiven for thinking the music is similar to, say 1994 or BACKSEAT SALLY. You'll be proved wrong when you lend your ears to it - solid Metal with a melodic touch.

I tend to disagree with the sex-rock tag. The only band who play sex-rock to my mind are the outrageous BERLIN from Los Angeles - not a metal band, but singer Terri Nunn will have you gasping boyz - she's even credited on the LP sleeve as doing "vocals and B.J.'s"!! The only BLACK LACE track on this forthcoming record that hints at sex is "Hots For Love".

Musicianship can't be faulted. Most impressive is Carl Fragnito who delivers some exceptional guitar solo's and riffs of the finest order - watch out for this guy! Steve Werner's drumming reminds me of Dean Castronova of the WILD DOGS in places, whilst Anthony Fragnito handles the bass lines with ease.

Maryann has a good voice and in time will have a great voice. At present she's a sort of cross between a Heavy Metal Lulu and Ellen Shipley... Overall the music



sounds like a rougher STORM without the QUEEN overtones, but this description isn't really apparent on first listen.

Of the five tracks "I Want Out" is the weakest. It just chugs along without appearing to go anywhere. "I Like To Rock" on the other hand is probably the best. What you get here is a really raunchy package of power, melody and guts. The guitar sound achieved by the talented Carl is a really dirty one, very similar to that achieved by Ronnie Garvie on STRANGER's 1982 Epic tax-loss release, whereas on "Look The Other Way" Fragnito is more restrained. It's easy to see that Carl shapes BLACK LACE's sound by an array of different, interesting and intelligent styles, and ideas.

In a live setting BLACK LACE project a flashy image full of spandex, leather and of course, lace! They perform with a set that's full of energy and sparkle - a very tight knit unit... can't wait to see 'em for myself if Maryann continues to wear those skimpy outfits. I'm in love again! Further more I can't wait to get hold of a copy of the record. Better on vinyl than on tape don't ya think?

DAVE REYNOLDS

DEMO-LITION



SLAYER

Not to be confused with the Texas band of the same name, this SLAYER hail from Southern California and are acclaimed as being the United States heaviest metal band, and after hearing their 3-track demo, I'm not going to doubt that for one moment!

A 4-piece band, SLAYER have been in existence for just over 18 months and consist of Tom Araya-Vocals/Bass, Kerry King-Guitar, Jeff Hanneman-Guitar and Dave Lombardo-Drums. The band first came to light when they appeared on the "Metal Massacre IV" compilation.

SLAYER combine the speed and enthusiasm of METALLICA

with the satanism of VENOM to produce a barrage of black metallic death, most evident on the track "Fight Till Death" - a truly frenzied attack of mayhem from beginning to end. This track together with the demo's other two cuts, "Black Magic" and "The Anti-Christ" will be included on the band's forthcoming debut album "Show No Mercy", which is soon to be released on Metal Blade Records, Records. An album I'm certainly looking forward to. SLAYER, Platinum Management, c/o Steve Craig, 8006 Atlantic Blvd., Cudahy, California 90201, USA.

BERNARD DOE

EVIL

EVIL are a 5-piece Heavy Metal outfit hailing from Denmark and were formed back in 1981, when they went under the ridiculous moniker of NEVER MIND. Their present line-up reads:- Pearl Angel (vocals), Kim Xmas(lead guitar), Tommy Strauss (lead guitar), Pete Pumpgun(bass) and Freddie Wolf(drums).

Having only recently

changed their name, EVIL have produced a demo showing strong influences from the NWOBHM boom of the late seventies. The opening track "Evil" is the best of the three on offer here - with its fast, heavy riffing and Schenkeroid lead breaks. "Son Of A Bitch" is of similar pace, but with a touch more melody, whilst "Ride To Hell" is reminiscent of SAMSON in

SAINTS ANGER

SAINTS ANGER are a German HM band, formed in 1981 by guitarist/vocalist Harald Piller. Then a 3-piece the trio was completed by Joachim Walter(bass) and Harald Reiter (drums). It wasn't until April 1983 that they added a fourth member - guitarist Jurgen Kief.

Musically, slight comparisons can be made with fellow countrymen ACCEPT, noticeably on the fast paced "Hero" with the screeching Udo like vocals of Harald Piller, and the best cut on the demo "The Ghosts Tale" featuring some good twin lead work from Piller and Jurgen Kief. On the other hand "Exposured" and "Highway" are just average rockers, but still worth checking out if you get a chance.

These were the only four tracks on the demo that was submitted to METAL FORCES, but a 9-track tape is available from the band by sending 10 DM + 4 DM posting and packing (outside Germany) to:- SAINTS ANGER c/o Karlheinz Osche, Muller-Guttenbrunn-Str-6, 6724 Dudenhofen, GERMANY.

BERNARD DOE



their early days.

A promising band, EVIL have recently been offered a deal with "Rave-On" Records in Holland, so expect some vinyl product from the band soon.

If you want anymore info about the band, then send a IRC to:- Kim Jul C/o Y.Bang, Landlyststien 13, 2635 Ishøj, DENMARK.

KEN ANTHONY AND BERNARD DOE

HELSTAR

HELSTAR hail from Houston, Texas and have just produced one of the best demos I have ever heard. Containing 7 tracks of out and out metal, the tape has not left the deck since it was sent to me.

It kicks off with "Burning Star" featuring some excellent twin lead guitar work from Larry Barragan and Tom Rogers. Vocalist James Rivera is up there in the Rob Halford class - his voice has to be heard to be believed! Paul Medina (bass) and Hector Pavan (drums) complete the line-up.

"Towards The Unknown" and "Witches Eye" are next - metal at its best - loud, fast and dirty. "Run With The Pack" follows with its gentle intro before bursting back into the fast paced metal. This song will have headbangers everywhere posing with their tennis rackets in front of the mirror.

"Leather And Lust" comes firing out of the speakers next and is my favourite track on the demo sounding much like JUDAS PRIEST. In fact the whole demo sounds a lot like



PRIEST in their early days with Tipton/Downing dual guitaring and Rivera's Halford sounding high pitched voice.

"Possession" and "Shadows of Iga" bring to a close one of the best demo's of 1983, along with QUEENSRYCHE. They certainly give the likes of

JUDAS PRIEST a run for their money and soon I hope you will be hearing a lot more from HELSTAR. Contact:- HELSTAR c/o Oscar Pavon, 112 Hanover Street, Houston, Texas 77012 USA

DAVE SHAW

FUTURE TENSE

I have not been known to like many European metal acts, they always seemed to have tired ideas and copybook looks, until now. FUTURE TENSE have just come blasting out of Holland, a four-piece consisting of Cock Van Drumen on vocals, Ruud Beunder on drums, TJerk Kisel on bass and Rob Weber on guitar.

Their six-track demo is a fast and furious affair similar to ARMORED SAINT. Though the songs tend to lack something in style, they make up for this in sheer guts and fury. "Battle Of Metal" and "Go To Hell" are good examples of this especially the former which could be a bit of a classic, despite its rather crass title, it features some killer guitar work from Weber who uses his ability to the full.

"Mephisto" is a showcase for Weber's talent, using both acoustic and electric guitars to good effect. Other songs include the rather savage "Nightmare" and the average "Marquis de Sade".

"Nightmare" has in fact been chosen to appear on "Metal Massacre IV" with the



possibility of an EP or LP to follow. They have also got tracks on a compilation tape called "Metal Axe", and also a new song on a compilation LP being brought out by Roadrunner Records (who are closely associated with the UK's own Music For Nations) as an example of new Dutch bands.

Anyone wishing to contact this band and get hold of their demo which costs £2.00 or \$4.00 should write to FUTURE TENSE, Boomstede 579, 3608 BN Maarssen, Holland.

STEVE HAMMONDS

MEDIEVAL

MEDIEVAL are a three-piece band based in Kalamazoo, Michigan, USA. Formed in September 1981 the line-up reads Timmy Amsbuis (guitar/vocals), his brother Willjious Amsbuis (drums) and Elwood Chew (bass).

The band have just released a 12-track self-titled album in cassette form.

The opening number "Dreamer" is quite promising with its really heavy choppy riff, but the rest of side one I'm afraid is pretty average dated rock with a couple of almost Punk like tracks "Clean Record (Don't Got No)" and "I Don't Like You".

Side two is in much the same vein as side one with the exception of "Rules Of Fools", which is a good solid Heavy Metal number.

Not recommended by any means but HM demo collector freaks can obtain a copy of "Medieval" by sending \$6.00 money order (in the US) or \$7.50 international money order (rest of the world) payable to MEDIEVAL, to:- Lord Byron, 1517 Royal Oak, Portage, MI 49002, USA.

BERNARD DOE

LACE

In the New York shock rock tradition of TWISTED SISTER comes LACE, a four-piece band from Queens. Formed in 1980 by lead singer Desir'e and bassist Bobby Shear, the band went through a number of changes before settling on guitarist Tommy Wah and drummer Joey Tora. The band claim to be the only Glam band to play all out Metal not wimp rock like most Glam bands, and after hearing their six song demo you might agree. With a KISS meets MOTORHEAD type sound on cuts like "Stealin' Your Love" and "Eyez Of Fire", you'll know this is not just poser rock. Unfortunately with many demos the production is lacking here and you can't appreciate some good work. But nonetheless LACE come across well.



LACE have been playing in the NY area and building a strong following. Recently, they opened for MOTORHEAD in Queens and despite sound problems went over well with the 1500 headbangers. LACE hope to have an EP out soon, but till then you might obtain a copy of their demo by writing to:- Dominick DeRosa, 30-89 34th St., Queens, New York, 11103 USA.

PHILIP DIBENEDETTO/
STEVE FRIEDMAN

HADES

Not so long ago a tape dropped through my letterbox from HADES, the New Jersey Metal band containing two newly recorded numbers. The note with the cassette stated thus "If this tape doesn't make you think HADES are a band to be reckoned with, I guess you don't love Metal!" Well I may be partial to the odd non-HM band as some people think such as ANGEL or SPYS, but to think I don't love Metal?

Let's look at it this way. HADES came in for a lot of bad mouthing by other British magazines, so I guess you have to have sympathy for them for

DEATH SLAYER

A young Brooklyn, NY band to watch out for is DEATHSLAYER. They've just surfaced on the club circuit and feature a hot guitarist in Jonny Hearts. Hearts claims his main influence as Randy Rhoades, and provides some impressive licks on the bands four-track demo. The tracks are, "Journey For Life", "Witches Haven, Devils Cove", "Need For Life" and "Passion Flight" and all bare a MAIDEN-type sound.

In the vocal slot is Suzanne Hearts, who resents the "women can't be metal" attitude and is ready to prove it. The other members of the band are John Forte-bass and Steve Alliano-drums.



DEATHSLAYER can be contacted by writing to J.Paer, 1213 Ave. Z, Brooklyn, New York 11235 USA.

PHILIP DIBENEDETTO

ANGER

Yet another Danish HM band, ANGER are based in Esbjerg and consist of Body Boddum(vocals), Ron Ashley(guitar), Steve Hunter(bass) and B.K.(drums).

The band have been together since May 1983 and deliver their metal - fast, heavy and raw as is plainly evident on this, the bands second demo.



"Louder Than Loud" and "Victim Of Power" are all fairly average rockers, whilst "More Than Gold" is a bit slow and monotonous. However, "Heavy Metal" is a good solid metal number, very similar to MOTORHEAD -the demos best cut.

The vocals of Body Boddum leave a lot to be desired, only really shining through on the SABBATH influenced "Werewolf" where he indeed sounds a lot like Ozzy Osbourne.

Certainly not the best band to come out of Denmark, but given time and some stronger material, ANGER may begin to show some promise. They certainly have the right idea. A copy of the demo can be obtained by sending £3.00 to Steffen Rasmussen, Storegade 93, 6700 Esbjerg, DENMARK.

KEN ANTHONY AND BERNARD DOE

maybe thinking all British publications are against them, but this one is not... HADES will be a band to be reckoned with when that mini album comes out, 'cos the two tracks



here are excellent slices of US Hard'n'Heavy rock, even sounding remotly like early IRON MAIDEN... so there is life after a bad review after all!

The two tracks are "Gloomy Sunday" and "Rogues March". NY State Metal freaks may have already heard them on WMSC so they definately know where HADES are at. Wait for that record the rest of the world.. it's gonna be a facemelter of melodic metal!! Write to:- HADES, 255 Buttonwood Drive, Paramus, New Jersey 07652, USA.

DAVE REYNOLDS

STRUTT

STRUTT come from East London and feature 3 ex-members of the now defunct DEEP MACHINE, a band that despite its line-up problems built a somewhat cult following around the world on the strength of a couple of demos and a handful of live appearances, especially in Holland.

The ex-DEEP MACHINE trio of vocalist Tony James and guitarists Tony Harris and Paul Smith have been joined by ex-BREAKHEART drummer Steve Lee Jones and bassist Lee Valentine, who also played in BURN (another great band) with Tony Harris.

It should be noted that despite their name STRUTT are definately no Glam/Shock Rock band. No way, STRUTT play much more harder and classier rock that the WRATHCHILD's and ROX's of this world.

Unfortunately, there are only two tracks on the demo, but it's still enough to show what a promising band STRUTT are, with their ability to mix melody and harmonies around good solid heavy riffing. The first number "Only Fools And Lovers" is very much in the UFO mould, only better. Admittedly, "Turn Me Loose" takes two or three listens to



get used to the sudden chorus tempo change, but once you've accepted that then the track has classic potential, being delivered in vintage Y & T style. If like me you've been disappointed in the direction that Y & T have been taking musically of late, then close your eyes, and give this a listen, it could quite easily have come of the "Black

Tiger" album.

So certainly a band with great potential. If they can keep producing material to the quality of "Turn Me Loose" then I'm sure you're gonna be hearing a lot more of STRUTT in 1984. Contact: STRUTT, c/o 34 Brierly Gardens, Cyprus Street, Bethnal Green, London E2.

BERNARD DOE

WASTED

WASTED you may remember were featured in our "Metal Danes" article in METAL FORCES Number One. Well, the Danish 5-piece band from Copenhagen have just completed a new demo, which shows a noticeable improvement on their previous effort.

The main criticism last time was the total lack of guitar solos on six of the ten tracks,

but that's certainly been made up for here.

Five new tracks, the best being the SAXONed "Six Foot" and "Still In Love", which after a slow intro builds up to a powerful flurry of fast, heavy riffing, around which guitarist Allan Sorensen delivers some fine lead breaks. The remainder - "Bring You

Down", "Go Away" and "Madman" are not quite up to the same standard, being a touch too commercial for my liking, but on the whole certainly a stronger demo. WASTED can be contacted c/o Michael Sonne Frandsen, Strandvanget 30, 2791 Dragør, DENMARK.

BERNARD DOE

MALTESE FALCON

MALTESE FALCON were also featured in issue one of METAL FORCES. This young Copenhagen based band's second demo sees them deserting the black metal image that they created with their first effort. However, although the image may have changed, the music certainly hasn't... still being delivered in a raw, hard'n'heavy fashion.

"Headbanger" is by far the best track, showing early SABBATH influences with its slow heavy build up before breaking out into hard, grinding fast paced metal. "The Rebellion", "Back With



The Rock" and "Back In The Circle" although very heavy are only of really mediocre quality. Whilst the slower "Stonehenge" offers a welcome contrast to

the harder hitting rockers, reminding me somewhat of PRETTY MAIDS' "Children Of Tomorrow", although not quite as melodic as the MAIDS classic.

To be honest after their promising first demo I was expecting something a little more from this second offering, but still not a bad demo, hopefully the next one will show an even greater improvement. Contact:- MALTESE FALCON c/o Søren Jensen, Baneskranten 9, 2760 Malø, DENMARK

BERNARD DOE

HELLHAMMER

Amongst the endless stream of demos that drop through the letter box week in and week out, now and again one in particular will stand head and shoulders above the rest. It happened with METALLICA, EXCITER, KRAKEN, PRETTY MAIDS and HELSTAR to name but a few and now it's happened with HELLHAMMER. With METALLICA's and EXCITER's it was with its sheer power and class. However, with HELLHAMMER it's because it's so FUCKIN' bad!!!! You've literally got to hear this demo to believe it. It's guaranteed to make even the hardest of hard core rivet-heads cringe in disbelief!!

HELLHAMMER, formerly known as HAMMERHEAD, come from Switzerland of all places and were formed (thrown-up!) in May 1982. A 3-piece band consisting of Satanic Slaughter

(guitar/vocals), his brother Savage Damage(bass/vocals) and Bloodhunter(drums), HELLHAMMER take the meaning of "Death Metal" to its extreme(you've surely got to be dead to appreciate this - although brain damage may help!) However, the band like to describe their music(?) as "Blood Attack" and proclaim themselves as being "The Axe Attack From The Darker Side Of Metal".

Now, anyone who knows me will tell you that I like my Metal HEAVY, and make no mistake HELLHAMMER are H-E-A-V-Y, indeed they make VENOM sound like the BEE GEES! ..., but surely you've got to draw a line somewhere? The band have the right idea, but unfortunately the musicianship and production of this demo entitled "Triumph Of Death" is

way below zero. I mean does anyone really want to listen to 13 tracks of total distortion with vocals that sound like LEMMY with a mouthful of warts!

The standout track (ie worst track) on this monstrosity has to be "Maniac", which is so bad it's actually quite likeable. I guarantee it will make you smile, if nothing else! As for the rest... well I'll leave you to discover mental-lic gems such as "Crucifixion", "Decapitator", "Blood Insanity" "Death Fiend", "Ready For Slaughter" etc... for yourself.

If for some insane reason you want to obtain a copy of "Triumph Of Death" then you can do so by sending three dead rats and a bag of blood vomit (or if it's easier £3.00) to:- HELLHAMMER, P.O.Box 12, 8309 Nurensdorf, Switzerland.

BERNARD DOE

CHAIN REACTION

No, this isn't the band who had an average LP out last year, they were Canadians, this outfit is a brand new UK version (though it does have two American members, if that qualifies?!?) The demo they gave METAL FORCES is a great example of an Anglo/US cross-over. In an interview they described themselves as a cross between BOSTON and BLACK SABBATH, which is a good description. The music is very fast, furious, with Spauldings guitarwork shining out, his lead breaks are a delight.

During "Wolf", he really lets rip on a Y & T type solo, but all credit musn't be taken by him as John Rigg also contributes a good quick solo here and there. His style is very reminiscent of QUIET RIOTS guitarist Carlos Cavoso. Other songs also include "Storm The Gates", the grinding "Into The Fire", where vocalist Derek Hodd gets to let rip with some great punchy singing, the song building up from a slow start to a raucous finale. The final song "Black Shadows" is again a good rocker and should

go down well at gigs.

At the moment the band, who are stationed in Oxford, are building a following, which according to bassist Nick Pannier is of prime importance. When the group are asked for a definition of their music, drummer Robbi Serrano describes themselves as progressive rock, this is surprising as I would compare them more to TOKYO BLADE, another fine exponent of this type of metal.

STEVE HAMMONDS

DARK MISSION

Out of Denmark comes another new Heavy Metal band, DARK MISSION. The band were formed by two Americans, vocalist Peter Rost and guitarist Ken Jack who originates from Hawaii. The rest of the band reads - Bert Ranson(bass), Bruce Crane (drums) and Thomas Eastr (keyboards). However, it's Rost and Jack who handle the lyrics and music respectively as can be found on DARK MISSION's first demo.

Sounding a lot like ANGEL-WITCH the first two numbers "The Eye" and "The Devil In Me" expose the bands raw aggressive style. The ballad "Still" reminds me very much of THIN LIZZY's "A Song For While I'm Away" from their



classic "Vagabonds....." album, especially with Rost's uncanny Phil Lynott sounding vocals.

Next up is the commercial rocking "Sacrifice" which believe it or not has touches of the BOOMTOWN RATS! However, things are returned to sanity with the PRIEST influenced "Blind Rage".

DARK MISSION will soon be recording a new demo which will hopefully be available to the public. For more info write to:- Ken Jacobsen, Grønningen 5, 1270 København K., DENMARK

BERNARD DOE AND KEN ANTHONY

ANY BANDS WISHING TO BE INCLUDED IN DEMOLITION SHOULD SEND TAPE, PHOTO AND FULL BAND BIOGRAPHY TO:- METAL FORCES - DEMOLITION, 17 LIVINGSTONE LINK, CHELLS, STEVENAGE, HERTS., SG2 0EP, ENGLAND. ALSO IF DEMO IS AVAILABLE COMMERCIALY, PLEASE GIVE RELEVANT DETAILS.

WRATHCHILD

"They said Glam died a slow death in the 70's, but this is a reincarnation of Glam, it's called "Glam Metal" and it goes something like this..." (Rocky Shades - Mascara Massacre Demo - 1982)

The above quote from the intro to their 1982 demo tape tells the tale; Evesham's "Glam Mutants", whose latest line-up of: Rocky "Prince of Lust" Shades(vocals), Lance "Crazy Axeman" Rocket(guitars), Marc "Jackie Centre-fold" Angel(bass/vocals), Eddie "Trash Queen" Starr(drums/vocals), have been working the circuit for nearly two years. So dedicated are the four individuals to the Glam cause; they even have special sets of gear to walk around in; this gear which is all made by the band, would make most other bands stage gear look like rejects from Oxfam. I mean, picture the scene at the Marquee for a TWISTED SISTER gig and in walk four mean looking blokes all over six feet tall, dressed in platform boots, spandex, mascara, lipstick, fur coats and to top it all masses of spikey hair. Cries of "Are you guys in MOTLEY CRUE?" and "Hey, aren't you Blackie out of WASP?" Can be heard echoing around the Marquee walls. They get all this attention and they are not even in their stage gear!

Their recently released "Do You Want My Love"/"Twist Of The Knife" single got in the HM charts, despite poor publicity and distribution; it was released in 7 inch, 12 inch and picture disc format. Pretty good for a small label. It can be described as classic Glam rock in the SWEET/SLADE and MOTLEY CRUE vain. Coupled with a clear sound and clear production; it makes its predecessor sound like THE WOMBLES (no offence to all you closet WOMBLE fans).



The boys are about to unleash a new stage show onto Britain; which features the stage set up as a battle field; it also features new stage clothes that are so outrageous a recent gig had to be stopped half-way through, due to the club's management being scared of the band! Also, about six new numbers will be added to the set with titles like: "Stack Attack", "Too Wild To Tame", "Sweet Surrender" and "Kick Down The Wall", to fit in with old faves such as "Cock Rock Shock" and "Rock The City Down".

People who have seen the old show could only describe it as "OTT". The bands stage gear includes: chains, studs, fishnet stockings, suspenders, Wet Maids outfits, spandex, leather and a whole host of other naughties! Coupled with flashbombs, fireworks, flaming axes, a cage which holds the drum kit, Edible Knickers and confetti cannons. Half-way during the song "Cock Rock Shock", drummer

Eddie comes out of his cage with four foot long drum sticks to tease the crowd into clapping and having a good time. While Rocky can often be seen doing acrobatics on the cage and generally enhancing his image as Britain's best front man.

A LP is due soon; and from the sound of the single, it will be a real killer, that will make the record companies stand up and take notice. Finally, I'll leave you with the words of Eddie Starr....

"If you've come here tonight to stare into your beer, well I suggest you get the fuck out of here and go shag your old lady, because tonight we're gonna rock Birmingham down to the fucking ground."

KELV HELLRAZER

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SPIDER

Boogie No More?

The past few months have seen little activity on the SPIDER front and a distinct lack of press coverage of what they have done. Nige Glazier spoke to bassist Brian Burrows to find out what the band had been up to following their split from RCA.

Following a buzz of activity last Winter with the GILLAN and UFO tours, it came as a bit of a surprise to hear that SPIDER had split from RCA. Whilst probably not the best label for a heavy rock act, they seemed to be doing OK with SPIDER up until then.

"Yeah, well the guy who originally signed us left, which meant that the actual head of the company was in charge of us. The did OK, got us the GILLAN and UFO tours, but in the end no one really knew who was supposed to be working on us up there.

"In the end they put a real wanker in charge of us, more interested in BUCKS FIZZ than us. Then came the "Why D'Ya Lie To Me" single which became the crux of the matter. They made us put harmonies on it, remixed it five times and so on until it was getting for a BAY CITY ROLLER sound rather than that of a heavy rock band, which is what we are."

Whilst it had a poppy feel to it, personally I thought it was still raw enough and true to the SPIDER sound, and it was their most successful single yet.

"I've got the original mix at home and it's ten times fucking better" retorted Brian, "the guitars are in there and it's really hooligan."

Following their self-financed 'Spied-Alive' tour in the Spring the band then signed a deal with a rosy (I had to get that in!!) advance from A & M. They seem a lot happier with this arrangement.

"They're not putting too much of a directorate on us and up to now most of our ideas have gone down well with them. They don't want us to become a pop group which is great. We'll be using Chris Tsangrides for the album, which is a change as we've always used Tony Wilson up to now."

The band start the album in November, taking five weeks to complete it. A three-track EP will precede it.

Despite a lack of press and the fact that the year hasn't seen SPIDER move on as might have been expected, there's no loss of enthusiasm on their part and some stirring songwriting.

"Yeah, the press think we're unfashionable at the moment. We were voted number four in the Sounds poll, seventh in the New Bands chart in Kerrang! and tenth all-time live band and all we've got is one interview and then only because we were on tour with UFO at the time.

"A lot has been happening behind the scenes though and hopefully we'll pick up where we left off."

This will begin with the new album, a January tour of Odeon-size venues, then Europe and the States. On the strength of their recent sell-out Marquee gig, the band are now well-ready to move up from the smaller circuit. The new numbers aired, stood up well and they've developed a new stage presence which will be essential on the bigger stages (although they've already headlined 4000 seaters in Europe with hired equipment after UFO blew out their tour).

Indeed things look positive for the new year and all the band are itching to tour again. The stage-set for the tour will include a huge courtroom scene with a nine-foot judge sentencing the band to death for playing rock 'n' roll, via the song "Death Row".

They also get a dig at British radio in as well. As Brian explained "the whole album's a bit tongue in cheek, a sort of dig at the people who continually plug fashion rather than the music.

"It's ludicrous that Lord Beeb can sit in his office and tuck heavy rock away into two hours on Friday evenings. I mean who the fuck wants it on a Friday anyway? Most head-bangers are either out at a Metal gig or down the pub. Monday night when the Giro's run out yeah, but not a Friday. Tony (Wilson, Friday Rock Show producer) tried for ages to get a programme earlier in the week and all they eventually gave him was an extra hour on the Friday.

"Perhaps METAL FORCES readers might bombard the BBC with letters on this situation?"

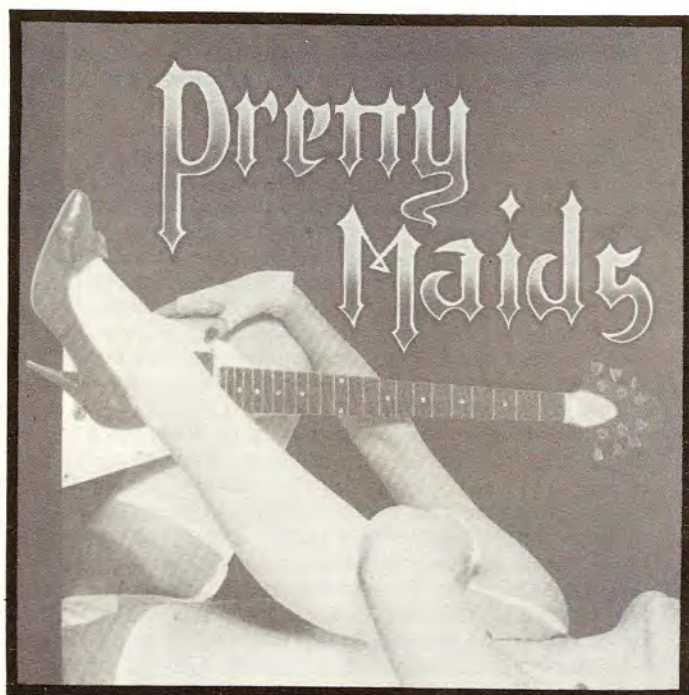
Too true, HM does get a raw deal on the airwaves and it's about time we started to show our strength.

In the meantime all I can suggest is that you make every effort to catch SPIDER when they return in January. If you've seen 'em before and didn't like 'em, then let me tell you they've improved, and if you've not seen the band yet - then what are you waiting for?

Coming Next Issue
ANGELWITCH
SACRED BLADE
AXEWITCH
TOKYO BLADE
JAGUAR
JAPANESE HM....

Pretty Maids

6 Track Mini Album - Out Now



Metal Forces No.1.

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Pretty Maids
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This is the debut vinyl release from **Pretty Maids** - who, along with **Mercyful Fate** are the hottest property in European Metal today. Although relatively unknown outside their native Denmark at present, (except for one small article in *Kerrang!* recently) this band must be one of the favourites for rock fame in the near future.

This 6-track mini-L.P. is a revelation from start to finish! Their music is based on power and classic riffs whilst at all times preserving a unique property that separates them from the mainstream of new and emerging bands today.

Within the L.P. there are at least three classic tracks. "Bad Boys", the band's newest number, starts off with a **Rainbow**-like keyboard intro (reminiscent of "Eyes Of The World"), before exploding with awesome power into a song of titanic proportions. This must be a killer live!!!!

"Fantasy", which is stuck in the middle of the two, is far more commercial in nature and would be a perfect single. This is not to say the song lacks power - it doesn't, but why shouldn't Heavy Metal have melody. Extremely catchy, I would even venture to say it surpasses **ALDO NOVA**'s classic of the same name.

The third of these classic tracks is "Children of Tomorrow" which would almost be a perfect song if not for its unoriginal lyrical content. The other three songs "Shelly The Maid", "Nowhere To Run" and "City Light" are all excellent rockers, although none stand out as much as those already mentioned.

However, overall the L.P. is a marvellous debut from a fine young band and must be considered an essential buy. Definitely one of the L.P.'s of the year.

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